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Men's Fashion: Winning Looks, by Henry Post  
'In Style'—A Discerning Section by Anna Wintour

# NEW YORK

## Mommy's 39, Daddy's 57 —And Baby Was Just Born



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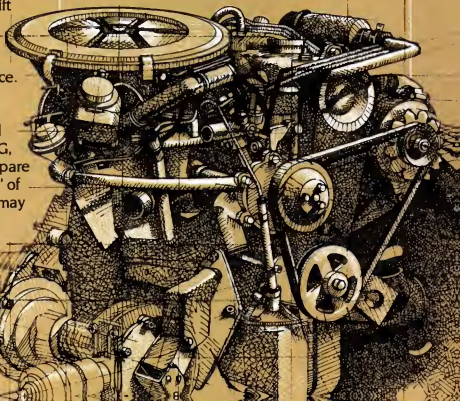
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By Michael Kramer

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## Mommy's 39, Daddy's 57

—And Baby Was Just Born

By Linda Wolfe

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Models: Bill McHugh and Nancy McKinnon from Gilla Ross. Lid. Baby: Theresa Brothers from Gloria Troy Agency. Antique quilt, baby clothes, and wicker bassinet from the Wicker Garden's Baby.

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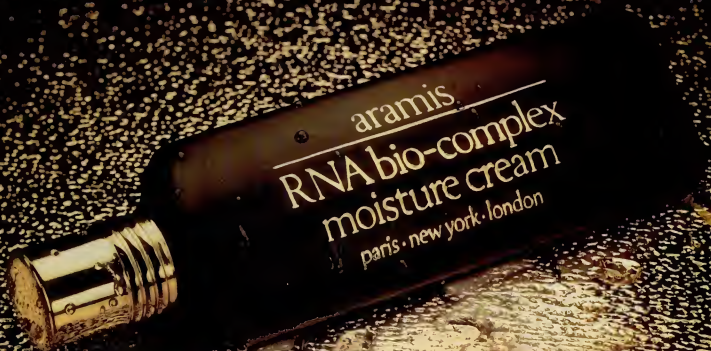
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Reliant K Spring Special 41 <sup>EST.</sup> <sup>MPG</sup> 26 <sup>EST.</sup> <sup>MPG</sup>



Horizon Miser 52 <sup>EST.</sup> <sup>MPG</sup> 35 <sup>EST.</sup> <sup>MPG</sup>



Turismo 2.2 41 <sup>EST.</sup> <sup>MPG</sup> 26 <sup>EST.</sup> <sup>MPG</sup>



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# Plymouth. The American way to get your moneysworth.

**Every front-wheel-drive Plymouth is engineered with advanced technology to give you high mileage and your moneysworth.**

## **Plymouth gives you quality and your moneysworth with advanced technology.**

The Europeans and Japanese have no monopoly on advanced technology.



All front-wheel-drive 1982 Plymouths prove that. The excellence of their quality engineering is achieved dolly at some of the world's most advanced car plants through computer-assisted design, assembly and quality control. For example, the Reliant K has almost three thousand computer-assisted robot welds. The most in the industry. This delivers a stronger, quiet body and assures consistent high quality overall.



These planned disciplines, some unique in the industry, have created a line of easy-to-maintain Plymouths which will give you your moneysworth with years of pleasurable performance.

## **Plymouth gives you your moneysworth with sensible prices.**

Plymouth has gone a long way toward taking the "shock" out of the sticker price. The sensible prices in the chart represent real value. In fact, for 1982, the base model Reliant K coupe and Horizon

Miser are still at their 1981 base sticker prices. Getting your moneysworth challenges holding on to your aging car.

MODEL	Prices Start at*	Prices as shown**
Reliant K Base Coupe	\$5990	\$7478
Horizon Miser	\$5499	\$5639
Turismo 2.2	\$7345	\$7345
Reliant K Wagon	\$7334	\$8658

\*Sticker prices, title, taxes and destination charges extra.  
\*\*Sticker prices with pictured options excluding title, taxes and destination charges.

## **Plymouth gives you your moneysworth with front-wheel-drive.**

Front-wheel-drive is a fundamental part of advanced technology that most cars of the 1970's and earlier lack. A 1982 front-wheel-drive Plymouth, with the engine pulling in front and rack-and-pinion steering, has a true feel of the road. Cornering and traction on wet surfaces are secure. Getting your moneysworth is evident whenever you drive.

## **Plymouth gives you your moneysworth with family-size room and comfort.**

Many old-technology cars are cursed with the hard transmission hump in the middle and can't approach the overall comfort of the six- and five-passenger front-wheel-drive Plymouths. The excellence of Chrysler engineering and design has created cars with plenty of head, hip and leg room. Moneysworth means comfort.

## **Plymouth gives you your moneysworth with high-mileage.**

Perhaps you're getting ten, twelve MPG. The kind of mileage a 1982 front-wheel-drive Plymouth is engineered to achieve can be a revelation to your budget.

For instance, what a refreshing change it would be to drive the 6-passenger wagon that goes farther on a gallon of gas than any other in America: The Reliant K. When you look at the mileage figures for any front-wheel drive Plymouth, you know you're getting your moneysworth.

\* Use EPA est. MPG for comparison. Actual mileage may differ depending on speed, trip length and weather. Actual highway mileage lower. California estimates for Reliant K and Turismo 2.2, 36 est. hwy. [24] EPA est. mpg.

## **Plymouth gives you two new ways to get your moneysworth.**

Mix moneysworth and excitement: The Turismo 2.2, with a specially prepared Chrysler engine. Yet, mileage without compromise, or price as remarkable as the car. Also, The Reliant Spring Special. This Custom 2-door can be yours with special two-tone paint design, deck lid luggage rack, deluxe wheel covers and more. Priced to give you your moneysworth.

## **Plymouth gives you your moneysworth with excellent resale value.**

Undoubtedly, the final judgment of the quality of any car is its resale value. According to recent NADA Used Car Guides, an investment in a 1981 Reliant K or Horizon has been paying handsome dividends.

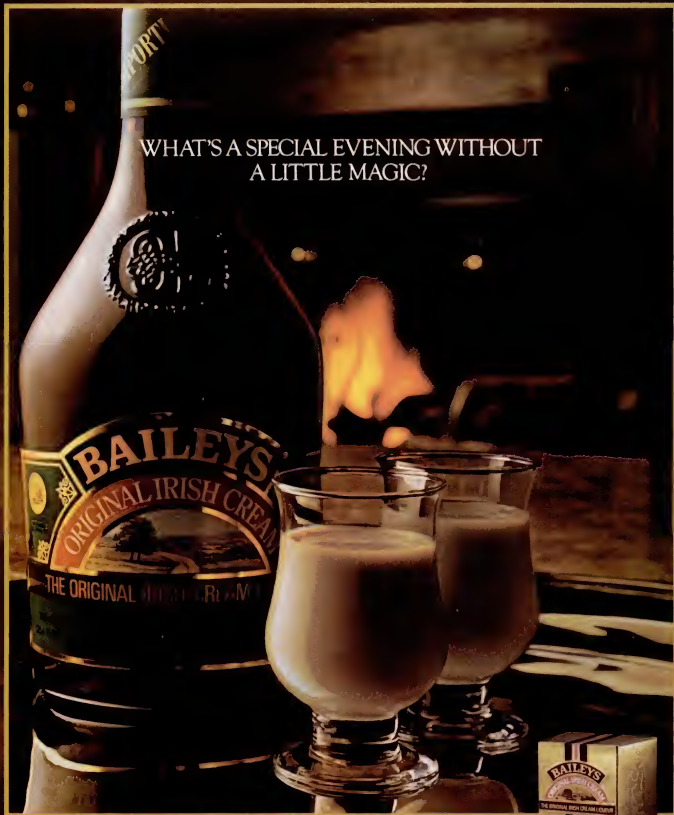
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# LETTERS

## The Nicaragua Question

IN "THE SMOKING GUN IN NICARAGUA" ["The National Interest," March 22], Michael Kramer has swallowed whole the "truth" from those paragons of veracity who have given us the C.I.A.'s "secret wars" and "dirty tricks," "destabilization" of legitimate governments, the secret—and illegal—bombings of Laos and Cambodia, etc., and who have brazenly lied to the American people and to Congress for decades. Diogenes would never dream of stopping at the White House, Pentagon, or State Department. U.S. intervention in Central America and the Caribbean is a matter of history. If, indeed, the Nicaraguans have been "lying through their teeth," one can hardly blame them when, instead of an olive branch, they see threats and thunderbolts. Paranoia works both ways. Kramer is really funny when he advocates "insistence" by the United States that "dictatorial regimes reform themselves."

Sidney Rosenblatt  
Manhattan

IF I WERE A MEMBER OF THE SANDINISTA government and had to deal with a belligerent superpower that had prejudged us as enemies even before we came to power and that had a history of destabilizing the governments and economies of left-wing Latin-American countries, I would be hard put to suggest an alternative to Nicaragua's present course. Our foreign policy so far has been based on the absurd notion that we can declare people our enemies and at the same time forbid them to make any other friends. If we begin by alienating the Nicaraguan government, what is more natural than for it to seek aid from countries such as Cuba and the Soviet Union, which will take any chance to make new allies in the Western Hemisphere? And once that course has been set, it is inevitable that the hard-liners in the Sandinista coalition will come to power; they have the influence of the Communist powers to use as leverage, while we have denied Sandinista moderates any leverage of their own by lumping them in with the hard-liners. It may be too late to do anything constructive about the situation in Nicaragua; surely the suggestions offered by Michael Kramer will only bring more shame on our heads for meddling in the internal affairs of another country in

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order to solve a problem we ourselves created in the first place. But is it too much to hope that we will finally learn something from experience?

Marc Desmond  
Brooklyn

## Friendly Advice

IN "THE NEXT OVERNIGHT SENSATION" [by Cynthia Heimel, March 22], Maxwell Caulfield says, "Then I was a waiter for a catering service. They get all these faggy guys to run around in tuxedos. I put on my best faggy voice. It was mainly gay models. A nice bunch of guys." Maxwell is a friend and a former employee of mine. I am an actor and an agent for actors, models, writers, dancers, etc. in the catering field. On behalf of my colleagues (many of whom are as talented as Maxwell), I wish him the very best. However, scathing remarks of this nature about anyone—especially fellow actors—could prove to mark an early end to a budding career.

Al Joseph  
Manhattan

## Medic Aid

"THE DEATH AND LIFE OF OWEN Thomas" [by Craig Unger, February 22] is an outstanding piece of writing and eloquently describes why we at New York Infirmary-Beekman Downtown Hospital are so proud of our staff and services. These are troubled times for hospitals in New York City, and most, including our own, are burdened with financial difficulties. We are in the midst of a critical battle to save our emergency room. The losses incurred from providing lifesaving services have increased 25 percent over the past five years to \$2,091,960 in 1981. Your article will be of invaluable assistance in our urgent effort to open the hearts and purse strings of the people who depend on our hospital. Because it is being read by millions, it will benefit all hospital emergency rooms and trauma teams.

Virginia Kress  
Chairman of the board  
The New York Infirmary-  
Beekman Downtown Hospital  
Manhattan

## Readers' Digestion

I WOULD LIKE TO KNOW HOW SEYMOUR Britchky can justify his inclusion of the Ginger Man in "Lincoln Center: Eating to the Beat" [March 8] when, in his own words, it "does not draw the food-conscious set." And any list of one or more recommended restaurants in this area that does not include Shun Lee West

gives me reason to doubt the validity of the credentials of the maker of that list.

Marvin Warren  
Manhattan

SEYMOUR BRITCHKY'S REFERENCE TO THE "middle-class" diners at the Café des Artistes places him in a category to which I doubt he belongs. He must have been staring at a "middle-class" birthday party while Candice Bergen, Paul Newman, Albert Finney, Mayor Lindsay, Mayor Koch, the C.B.S. and A.B.C. anchor teams, plus dozens of other "middle-class" folks were going in and out of the door. You should let Mr. Britchky know that the theater group—cultured and hardly "middle-class"—are in the Café on a nightly basis.

Martin F. Connelly  
Manhattan

## That Old-Time Religion

THE PROPOSED 39-STORY TOWER ADJOINING the Spanish-Portuguese Synagogue, on Central Park West ["Intelligencer," March 15], was designed by my office with great concern for the architectural landmark and in strict conformance with Sally Goodgold's Community Board No. 7 "R-10 Infill" regulations. The condominium tower is set back to reinforce the scale of the street wall up to the height of the landmark building. The first four floors housed within the street-wall façade not only would be available to the synagogue but have been painfully designed to meet all its needs, from a museum and archives to a ballroom with separate dietary kitchens and a Sabbath elevator leading to a third-floor *succah* open to the sky. In addition, the landmark synagogue and its parsonage building not only would be left intact as to their design but would undergo a complete structural and aesthetic face-lift so as to ensure the permanence of the prestigious and revered structure.

Elliott Vilkas, A.I.A.  
Manhattan

THE "INTELLIGENCER" ITEM REFERS TO the Spanish-Portuguese Synagogue as being "North America's oldest Jewish congregation." It has always been my understanding that that distinction belongs to the Touro Synagogue, in Newport, Rhode Island.

Jeanette Teitelbaum  
Scarsdale, N.Y.

*Editor's note: The Touro Synagogue is the oldest in North America; its congregation is the second-oldest.*

# INTELLIGENCER

## Bad Trip for Judges?

THE WIFE OF NEW YORK State's chief administrative judge, Herbert Evans, has offered the state's supreme-court justices a travel package that has the I.R.S. and one judge crying "Foul."

Audrey Evans, who works for Caprice Travel, has proposed a ten-day, \$1,041-per-person jaunt to Puerto Rico, where the judges would enjoy "music/dancing, disco, gambling casino," according to a letter obtained by *New York*.

The letter, written by Assistant Administrative Judge Edward Dudley, adds that as part of the expedition, "the city-wide [judges'] association... will arrange a seminar which will be tax exempt."

"It sounds like a shal-

lowly disguised vacation," commented an Internal Revenue spokesman. And Supreme Court Justice James Leff declared, "It shouldn't be tax-exempt, and it raises the question of a conflict of interest."

The chief administrative judge's wife said, however, that she saw no conflict and that she didn't approach the judges. "They came to me," she said.

Judge Dudley explained that the connection with Mrs. Evans had arisen informally. "She and her husband are golf buddies," he confided. The judge added that Puerto Rico now seems to be out; the judges will look elsewhere, and "thin-skinned" types, he said, "don't have to participate."

## 'Times' Editor Put Up for Prize



Rosenthal: China handiwork.

ONE OF THE BEST-KNOWN journalists in the country is among this year's Pulitzer Prize hopefuls, but New York *Times* executive editor A. M. Rosenthal appears out of the running as far as the Pulitzer jurors are concerned.

Rosenthal's 1981 *Times* magazine series about a visit to China, "Memoirs of a New China Hand," was entered for the commentary prize but was shunted to another category.

"It was kind of funny to have it submitted as commentary, so it was sent over to the international-reporting category," said a source close to the jurors.

"It wasn't anywhere near the three final selections [in that category]," confided another source, "but the Pulitzer board can always overrule the jury."

Gossip at the *Times* had it that Rosenthal nominated himself, but apparently he had no idea his series was being submitted. "It was totally my idea," said Sydney Gruson, the newspaper's vice-chairman, who indeed signed the entry. "I thought they were two brilliant pieces. ... I didn't ask [Rosenthal]. I told him after I sent them off."

Rosenthal's work as a *Times* correspondent in Poland won him the Pulitzer for international reporting in 1960.

## Iran Burns Over Sotheby Fiddle

A NEW YORK AUCTION house has quietly pulled a rare Stradivarius violin off the market after the Iranian government claimed the seventeenth-century instrument may be its property.

Sotheby Parke Bernet had offered the violin in a recent catalogue, where it looked very familiar to a local expert, Jacques François.

"I sold it four years ago [shortly before the shah was deposed] to National Iranian Radio and Television's chamber orchestra," said François.

Worried that the violin, valued at upwards of \$250,000, may have been removed from the government broadcasting company by someone fleeing the Khomeini regime, the expert tipped off both Sotheby's and the Iranian Mission to the United Nations.

"We withdrew the violin when a dispute arose as to ownership," said Sotheby's



Stradivarius: Hot item?

lawyer Mitchell Zuckerman. "We can't say who the consignors of the violin were."

An attorney for the Iranian government, Thomas Shack, contended that the regime's records "indicate the property was never sold." The lawyer warned that the matter could end up in court.

## 80 Apts, No Vu



Wall to wall: Will Jeff Greene's mural satisfy buyers?

AFTER PUTTING UP COLONADE 57, a new condominium tower on West 57th Street, a developer found it had a potential problem: The balconies of about 80 of the luxury apartments look out partly on the brick side wall of the Henry Hudson Hotel, just twenty feet away.

"We took photographs of the view from every third-floor unit as part of a marketing study. Some face an ivy-covered courtyard in the back, and people would pay for that," said Stanley Thea, an agent for the company, Rose Associates. "They didn't like the wall."

So Rose is shelling out

\$100,000 to local muralist Jeff Greene to transform the wall—which faces the tower's first 27 floors—into something worth seeing. With the cooperation of Channel 13, the Henry Hudson's leading tenant, Greene is creating a trompe l'oeil cityscape on the brick, replete with brownstones painted to scale.

"It's an interesting solution," Greene said. "We'll use colors that we hope will bounce light back into the units. It's currently a red brick wall, and that reflects very little light."

BY SHARON CHURCHER



## 'Daily News' to Staff: Take Off



**Theo Wilson:** Official rest.

CLAIMING IT'S JUST AN "administrative detail," the ailing *Daily News* is directing up to fifteen editorial employees, including its veteran court reporter Theo Wilson, to take their vacation time.

For Wilson, who has covered many of the country's

most celebrated court cases, most recently the trial of Claus von Bulow, accumulated overtime plus holiday allowances entitles her to a year and a half off. Other reporters involved are owed an average of two months. ("Theo had agreed to take off several months,"

said a *News* source, "but she was ordered to take it all off.")

Under union rules, the *News'* parent, the Tribune Company, would have to pay cash in lieu of this time if it closed the newspaper. But *News* executive editor James Wieghart denied that this had motivated the move.

"If we're going to close, it will cost the Tribune \$100-million, according to reports," he said. "All of our accumulated overtime is not close to \$1 million."

Wieghart said the decision about the vacation time was made two months ago: "Theo was unavailable [to ask] because she was at Newport on the von Bulow trial," the editor explained. "We couldn't let it slide forever."

## Caterers Leave State Hungry

WHEN EVANGELINE GOULtas-Carey paid a \$47,000 bill for her April 11, 1981, Albany wedding receptions, she inadvertently caused state officials an enduring headache.

At the time, her caterer, 1980 P.A.F. Restaurants, Ltd., allegedly owed the state \$85,000 in back rent on a restaurant it had leased in a state building. So hints were passed to Governor Carey's staff that the check



**The reception:** Hasty payment?

for the two receptions should be delayed.

"We felt if we had \$47,000 hanging over their heads, we would have some leverage," explained a state General Services spokesman, Tom Cooper.

But Engle paid within days of the ceremony, and now the state is attempting to collect \$175,000 in back rent and other charges from P.A.F., plus another \$7,200 Albany says the company owes the government for the work it did for the firm at the receptions. This might be more than a little difficult, since P.A.F.'s court-appointed trustee, Richard Weiner, said the firm is now in Chapter 7 bankruptcy.

Will taxpayers have to foot that outstanding \$7,200?

"Taxpayers will not have to absorb any more than they normally would in providing ... such services to the governor," Cooper said cryptically.

## East-West Institute Gives U.S. Jitters

DESPITE A RECENT WARNING by the C.I.A. that this country is sharing too much information with Soviet-bloc academics, a New York organization is planning a controversial new step toward East-West scholarly cooperation.

"We'll provide the first place where senior advisers to foreign-affairs and defense ministries in the NATO and Warsaw Pact countries can study and work on projects together," said Michael Neiditch, vice-president of the new Institute for East-

West Security Studies and a former aide to New York Representative Ben Rosen-thal.

The institute, which opens in Manhattan this April, is being funded mostly by local philanthropists. Poland, Hungary, Yugoslavia, and Romania will participate during the program's first year. The Soviet Union, which is expected to take part next year, is contributing 50,000 books to the institute's library.

"Oh, Jeez," sighed one State Department source.

"A year gives a guy from a Communist country an opportunity to do a lot of things besides sitting around and discussing pressing political and security issues."

According to Neiditch, some intelligence and State Department officials have gotten "very uptight" about the risks the institute presents. "But I told them that if we feel our system is superior, what do we have to be afraid of if we have six or seven people here to study?"

## All the Liz That's Fit to Show

A.B.C.-TV'S PLANNED documentary on Elizabeth Taylor is unauthorized—and the network has told the project's screenwriter to take careful measures to protect the company's legal flanks.

"They said everything had to be referenced," said the writer, Joanna Lee.

The result? "I've never seen anything like it," remarked Hollywood columnist Jack Martin, who last week obtained a copy of Lee's 184-page first draft.

Most of the dialogue is accompanied by notes that refer to seventeen biog-

raphies of the star and seven magazine articles (none of



**Taylor:** Good references.

which producer David Frost's Paradine Productions optioned). For instance, even Taylor at ten saying "Ouch, Mummie, not so hard" during a hair-combing scene is pinpointed—it's from Ruth Waterbury's book on Taylor.

The screenwriter also had to alert the network to innocuous lines that couldn't be documented. Thus, in a re-creation of Taylor's stint in *The Little Foxes*, a maid says, "Wonderful performance tonight, Miss Taylor." Explains the script margin note, "Dramatic license."

# On Madison Avenue/Bernice Kanner 'THAT AWFUL QUIZ SHOW' AND OTHER COMING ATTRACTIONS

## The Fall TV Season

THOMAS MILLER, A LEAN, COWED MAN, IS pleading for custody of his two adolescent daughters. His ex-wife, Ann Miller Gordon, has since remarried a gorilla of a man, who hits the girls and her. She is a defeated woman, reduced to tears by an attorney's relentless questioning. But this is no cut-and-dried case. Miller's new wife admits under cross-examination that the girls are "spoiled brats" whom she doesn't really want. And the girls' stepfather shows that he truly loves them. The court reluctantly decides in Miller's favor. The girls rush to him as their mother sobs wretchedly.

The sobs seem real; the judge and practicing attorneys, who play themselves, are. The case is real, too, the dialogue written by the attorneys. Actors play the other parts, but they're convincing enough to make you believe that this half-hour TV show from MCA is much more fact than fiction.

There's no guarantee that *Custody Court*, as it's called, will get on the air this fall—fewer than 5 percent of the pilots peddled to individual stations each spring ever actually run. But, odds are, something like it will. *Custody Court* is one of a half-dozen courtroom dramas that, along with "therapy" shows and programs about soap operas, are the latest wrinkle in "reality TV," a trend set by such information-entertainment successes as *60 Minutes*, *Entertainment Tonight*, and *Real People*. Many of the shows dealing in nonfiction have neither scripts nor actors, are cheaper to produce than scripted shows, and—even though they're more contrived than Bob Hope's one-liners—look authentic. Along with news and recycled network fare, they promise to dominate late-afternoon TV next fall.

They appear to be replacing the talk and game shows that once prevailed between 4 and 6 p.m. Talk shows seem to be all talked out: Although Phil Donahue and Johnny Carson are still with it, *The Merv Griffin Show* has been cut from 90 to 60 minutes, *The John Davidson Show* won't be back come fall, and *The Mike Douglas Entertainment Hour* is going off the air. Game shows also seem to be played out. A recent survey found that the volume of syndicated game programs had dropped 58 percent, from 97 half-hours a week to 41, in two seasons.

Still, new game programs are being readied, and with novel twists. In *What Have You Got to Lose?*, participants start

out with prizes and risk them against an orangutan named C.J. If they mess up, the prizes are snatched away. In *Say Something Funny*, which contains more canned humor than suspense, real people send in jokes, celebrity comedians supply bogus punch lines, and contestants try to pick out the authentic versions. The more "authentic," the greater the cash prizes. Like the others, *That Awful Quiz Show* has orchestrated laughter, but unlike them it stars two midgets. The Rice brothers are funny, and so are their questions: Where are you most likely to contract syphilis—Rhode Island, Michigan, Florida, or New Jersey? The contestants correctly guess that it's not all grapefruit and

also frantic physical comedies in the Abbott and Costello vein, and comedies about fantasy lands and ancient kingdoms. In one of the latter sort, a *Don Quixote* takeoff, a swordsman and his consort embark on a lifelong mission to rescue a beautiful princess from a villainous, deceitful tyrant. In another, apparently inspired by last year's royal wedding, the focus is on the present-day royal family of a small European country. In yet another, a twentieth-century journalist, an ex-cop, a con artist, and a feminist all try to prove they are the rightful heir to the throne of the kingdom Glendora.

Fifty-two of the 96 network pilots are comedies; another 38 are dramatic



Tell it to the viewers: *Custody Court*, one of six courtroom dramas in the works.

sunshine down there, and their booty mounts.

All this happens during the daytime, TV's cash cow, or late at night. Prime time is a different matter, and the three networks are busy attending to it now. Collectively, they've ordered 96 pilots for the fall. Not all will get on, of course, but this is the season of high hopes. The vast bulk are contemporary situation comedies. There are sitcoms about single dads bringing up a family (in one, Dad is something of an irresponsible rake, and Junior has to run things), about bungled family relations (in one, a divorced couple, their new spouses, and the children are adjusting to their new environments), and about the heretofore-hidden handicapped (in one, the family includes a deaf boy). There are

adventures. Especially popular this year are "cliff-hanging series set in the thirties and forties that look a lot like *Raiders of the Lost Ark*," says Dancer Fitzgerald Sample vice-president Phil Burrell. One, *Tales of the Brass Monkey*, takes place on a remote South Pacific isle 50 years ago. Most of the action occurs in a barroom frequented by a heroic cargo-plane pilot, a dragon lady, and minor-league spies of all kinds. "It's Peter Lorre-James Cagney-Warner Bros. time all over again," says Burrell. *Callahan*, another nostalgic offering modeled on *Raiders*, follows a ruggedly handsome curator at a New York natural-history museum as he goes about investigating international crime cases. Still another, also with the soft-focus, hat-tilted-over-the-eye look, is based on

the life of Frank Buck, the great animal scout of the thirties who traveled the world searching for endangered species to save.

But there will be more to TV than new sitcoms and adventures this fall. There will be old hits recycled, series within series, and animals galore. There will be far fewer of the *Charlie's Angels*-type "jiggle shows" that have so irked the morality pressure groups. And violence is down, too. *The Defenders* has been dusted off and updated as *The Firm*; *Mod Squad* has been reborn as *The Renegades*; and *The Carol Burnett Show* and *Happy Days* have spinoffs in the works for next season. Animals steal the limelight in the Frank Buck show, as well as in *Kangaroos in the Kitchen*, a comedy about a woman who runs an animal-talent agency, and in *The Family Circle*, about an unorthodox suburban family and their unorthodox pets and motel.

And there are a flock of shows about people who have their own TV shows—including one in which Suzanne Somers plays a comic actress in a long-running series, one about a woman who has a cooking show, one about a woman on a Lawrence Welk-type show, and one about a group of blacks who operate a low-power TV station serving up *The Ghetto Gourmet* and *Watts Weatherline*. There's even one about a talk show with no host, co-starring Rita Jenrette as the girl friend of the show's producer.

Variety shows, which faded with Ed Sullivan, promise a comeback this fall. "It's too early to predict what will be on," says James Rosenfield, a C.B.S. executive, "but there's no variety program on now, and we're aiming hard to change that." C.B.S.'s one variety pilot, *Century Hill*, sounds like a Muppet-type show with a regular cast of real people and a continuing story line built around a Milwaukee theater. A.B.C. has three variety shows in development, N.B.C. two.

Of the programs that survive the coming months, impress advertisers, and get on in the fall, few will be watched by audiences as large as those the old-time TV hits once captured. Network shows just don't pack them in the way they used to, what with the increased strength of cable, video games, and the independents, and now the networks are up against local stations' desire for ever greater profits. Increasingly, stations are passing up network programming in favor of more local and syndicated fare. "We'll be taking over more and more," says Mickey Hooten, general manager of WISN-TV, in Milwaukee. "Some of us are doing quite well by pre-empting network shows."

Affiliate stations don't actually have to run any network shows, though they're paid to and even given commercial spots to sell on their own (the



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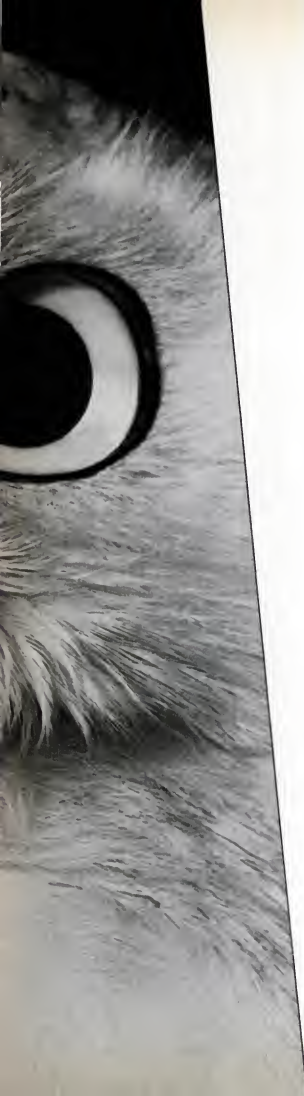
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networks recoup the money by charging advertisers for their audience). But even when the stations pay for programming, producing it themselves or buying it from a syndicate, they usually wind up ahead, keeping all the proceeds from commercial time. In the last three years, syndicated non-magazine shows have grown 96 percent, local magazine shows 68 percent, and local non-magazine shows 25 percent.

All of which is forcing the networks to stretch the clock. C.B.S. is adding a 2 to 5 A.M. newscast, and A.B.C. has a news show in the works to follow *Nightline*. But many observers think that the networks are swimming against the tide and that although they will continue to dominate TV, syndicated reruns, courtroom dramas, and soaps will increasingly take hold.

*The People's Court*, in which real people argue small-claims cases before a real judge, did so well last year that producers all over rushed out clones. Besides *Custody Court*, there are *Family Court* and *Police Court*, a kind of courtroom variety show with a dazzling number of cases whizzing through.

The new soap-opera spinoffs are hitching themselves to the newly chic, suddenly respectable soaps, whose audiences they hope to lock in until news time. This spring, six new soap-information shows, plus one new soap opera, are seeking buyers. The opera, *Romance Theatre*, plans to weave a very adult tale over five afternoons, beginning a new story each Monday. *Soap Opera Recap* will summarize the thirteen soaps now on the air; *Soap Talk* and *Soap World* will emphasize interviews with the actors who make the operas sing.

Therapy shows have appeared en masse—voyeurism, evidently, is hot. "The climate has changed," says Ed Vane, president of Group W Productions. His company is pushing *Getting Personal*, in which people confide their troubles to a resident expert, a live audience, and the camera. "We've taken situations that affect everyone," Vane says. "These are gut issues, and people want to hear them, not from the mouths of actors but from real citizens."

Armchair Freudianism is also the appeal of *So You Think You Got Troubles?*, a show whose hosts are a ventriloquist and his dummy. In one segment a couple seek advice on how to keep their marriage, his ninth, together. A minister, a psychologist, and an astrologist offer advice; the audience and the troubled couple vote on whose advice is best.

A show must be sold to stations in 40 to 60 percent of the nation's markets, according to the rule of thumb, for syndication to pay off. The buying and selling season is now. The survivors will emerge in June and crop up on the screen next fall. Stay tuned.

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By tom kleiner

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## The Bottom Line/Jack Egan

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### Courting the Consumer

"THAT'S MY BANK," THE CABDRIVER SAID to me as we pulled up in front of the Amalgamated Bank of New York. "They financed my cab." The Amalgamated, the only surviving 100-percent-union-owned bank in this country, likes to picture itself as the people's bank, so this freely volunteered endorsement by my caddy didn't take me entirely by surprise. But his genuine enthusiasm did. After all, you don't often hear someone talk about "my bank" except in television commercials.

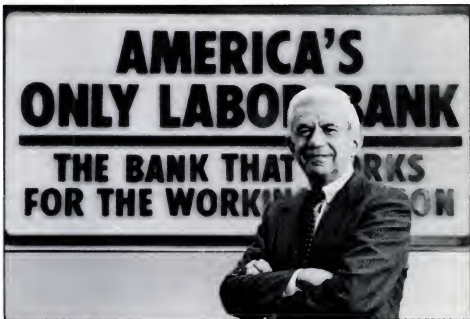
At a time when some of New York's largest banks are deliberately trying to drive away small depositors because their accounts aren't considered sufficiently profitable, the Amalgamated continues to court such business aggressively. A Citibank officer recently recommended that people with only a few hundred dollars in savings should not keep them in a bank but put them "back under the mattress." Amalgamated responded with an advertisement on the opinion page of the New York Times excoriating Citibank's stance:

It's true that small savings accounts are not profitable in today's inflationary environment. Is that a valid reason to exclude any person from so basic a service as a savings account? Shall we tell young people in school that their savings are not welcome anymore? Shall we tell parents starting their children's college fund: "Don't come to us until you've got at least a grand"? Is that how we are to rebuild the nation's savings habit?

The notion is disgraceful. A profitable bank needn't be so short-sighted as to abandon marginal or even unprofitable services vital to working people. Banks are quasi-public institutions and every facet of their operations need not be determined by cost accounting evaluations.

In the ad, Amalgamated announced it was offering small savers "The Mattress" account. No matter how little you have, Amalgamated will take your savings. All customers with a monthly average of at least \$100 on deposit receive free checking privileges. The bank also gives out free traveler's checks. A \$1-a-month fee is imposed only on accounts that average less than \$100.

When I saw Amalgamated president Edward Katz to ask him about the ad, he elaborated on these views. "The raw material of a bank is represented by people's deposits," said Katz, in his unassuming office, just off the floor of the bank's main branch, located, appropri-



Amalgamated's Katz: "We feel a responsibility when a worker comes in for a loan."

ately, on Union Square. "But now some big banks, having benefited from these deposits, are saying, 'We don't want your business if you aren't big enough for us to make a profit,'" he continued. "Some of these banks—Citibank in particular—believed until recently that the future was in consumer banking. Now there's been a drastic change and the clock is being turned back to where banking stood 50 years ago.

"We feel that as long as our bottom line is good, there are certain things we can do that don't make money. Few banks will give out \$500 installment loans; they feel they're losing their shirts. While I can't argue with them from an accounting viewpoint, we feel a special responsibility when a worker comes in for a loan."

These may seem like fine-sounding platitudes, yet the Amalgamated really does practice what it preaches. It not only makes small loans but also has the lowest consumer-loan rates in town. Amalgamated currently charges 15 percent on a loan for an American car. (The rate for a foreign car is 15.75 percent.) And you don't even have to have an account with the bank to get a loan. Citibank, by contrast, charges 22 percent on all car loans to non-customers—a full 7 percent higher. If you finance a \$9,000 car loan with Amalgamated, you will pay a total of \$11,230 over the life of the loan, \$1,139 less than you'd pay Citibank.

While its lending policies are con-

sumer-oriented and liberal—it makes loans to union workers on strike—the bank is no bleeding-heart charitable institution in the way it is run. It is, in fact, managed in an extremely conservative fashion and as a result is currently one of the most profitable banks in New York.

"We are bankers first," said Katz, who has been with the bank for 36 years. "While the union directs our philosophy [Jacob Sheinkman, the secretary-treasurer of the Amalgamated Clothing and Textile Workers Union, is chairman of the bank], the operations are left to us. And we are concerned about our earnings and limiting our exposure to risk more than any other bank. We won't take in a 90-day deposit and then lend the money out for two years. That's just speculating." Amalgamated makes no mortgage loans, thus avoiding losses in that area.

The bank has always maintained an extremely short-term investment portfolio. When, in the last several years, most other big-name banks found themselves stuck with millions of dollars in long-term bonds that steadily declined in value as interest rates rose to record levels, Amalgamated's high level of liquidity allowed its earnings to increase as the portfolio rapidly turned over.

The Amalgamated's investment philosophy goes back to its origins. In the Depression years of the early 1930s, many banks went out of business, including most other union-owned banks, but the Amalgamated's conservative

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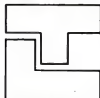
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policies pulled it through. "We were one of the first banks to reopen after President Franklin Roosevelt declared the bank holiday," Katz said. "And, unlike many other banks, we had more money come in than was being withdrawn."

The bank was founded in 1923 by the Amalgamated Clothing Workers Union. Sidney Hillman, a legendary head of the union, was chairman and president for many years. Fiorello La Guardia sat on the bank's board before he became mayor of New York. Amalgamated was only one of several dozen union banks founded in the 1920s. Unions were gaining organizing victories, and as their treasury coffers swelled, many decided to open banks as a way to help their members and increase their economic clout. Most commercial banks of that time refused to take on any but the most well-heeled individual customers.

Over the years, Amalgamated has pioneered many consumer services. It was the first bank to make unsecured installment loans to workers. They didn't have to put up any collateral—their wages were sufficient to qualify for a loan. It was the first to introduce free checking in New York. And for thirteen years it has been offering money-market yields to customers with as little as \$500. The bank was first allowed to do this through so-called repurchase agreements, a privilege available because of a grandfather clause in its charter. Other banks have offered money-market rates for only the last two years, starting with those six-month bank certificates.

The bank isn't exactly unknown. Its radio ads by the comedy team Stiller and Meara tell listeners that "Amalgamated, New York loves you," and spell out the low loan rates. But despite Amalgamated's clear pitch to the consumer, it is not overwhelmed with business. It is apparently easier to lure customers with a toaster than with free money in the form of lower fees and loan rates.

"You would think that based on our rates we would have lines around the block, but we don't," said Katz. Ironically, a number of Amalgamated's customers are officers of rival banks. "They are some of our best customers," noted Katz. "Hardly a day goes by when some senior officer of a bank, or a broker from Wall Street, doesn't come in here for a loan. Recently, we had the chairman of one of the largest companies in New York come in. These people are all sophisticated enough to realize what we're offering. But many people just seem to be lazy."

In a city of remarkable banks, the Amalgamated Bank of New York is one of the most remarkable—an institution that is clearly well-managed and profitable and yet can serve the smallest customer with friendliness and care.

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# IN AND AROUND TOWN

By Ruth Gilbert

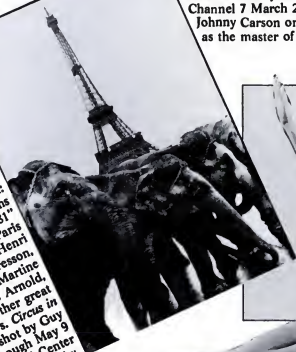
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4	5	6	7			

"Amazing Australia," a celebration at B. Altman, features food, art, and travelogues all day long, March 29 through April 3. Confrey Phillips, a British entertainer who has performed at Buckingham Palace, plays Sybils Monday through Saturday. And *The Long Good Friday*, starring Bob Hoskins as a formidable gangster, opens April 2 at the Baronet.

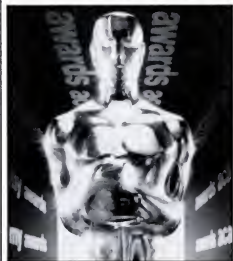
## Paris: Then And Now

"Paris/Magnum: Photographs 1955-1981" shows us Paris as seen by Henri Cartier-Bresson, Robert Capa, Martine Franck, Eve Arnold, and a host of other great photographers. *Circus in Paris* was shot by Guy Le Querrec. Through May 9 at the International Center of Photography.



## A Hero's Life

*Some Kind of Hero* deals with life in a Vietnam prison camp and readjustment to the civilian world. The friendship between Richard Pryor (far left) and Ray Sharkey helps keep their spirits up. Back home, Pryor is befriended by Margot Kidder, who plays a high-class hooker. The film opens April 2 at Loews State and Orpheum.



## Up at the Academy

The outstanding leading man every year is Oscar himself. This year's 54th Annual Academy Awards airs on Channel 7 March 29 at 9 P.M. Johnny Carson once again serves as the master of ceremonies.

## Unlucky in Love

Riccardo Calleo and Ashley Putnam have the roles of the unfortunate lovers in Verdi's *Lombardi* when it opens at the New York City Opera April 2. The new production, conducted by Christopher Keene, is the latest installment in the City Opera's early-Verdi cycle. At the State Theater.



## Northern Dancers

Les Grands Ballets Canadiens, a 38-member Montreal-based dance troupe, arrives at City Center April 7 for five days. The company hasn't appeared here since 1972, when it knocked us out with the rock ballet *Tommy*. Jerilyn Dana and David La Hay play the Moor and his lady in John Butler's *Othello*.



# Who Is This Guy Lew Lehrman?

By Michael Kramer

**I**T IS TEN ON A SUNDAY NIGHT, AND Lew Lehrman, who only five hours earlier ran twelve miles in Central Park, has just finished a dozen cherystones, a plate of scungilli, and a bowl of spaghetti at Umbertos Clam House, on Mulberry Street in Little Italy. He is now outside on the sidewalk, across the street from a dingy-looking apartment building on Hester Street. He's cupped his hands and he's shouting "Chubby, Chubby, Chubby" as loud as he can. "I want you to meet this guy," says Lehrman. "He taught me that it's okay for men to kiss."

Within minutes, Andrew "Chubby" DeSilva is on the street—his street. And it doesn't take a Rhodes scholar to realize that the kissing in question is just a ritual Italian hello.

"I also taught him about handkerchiefs," says Chubby, completely confusing me. "Ah, well, you see," says Lehrman, "when I was at Yale I was, well, kind of rowdy. Me and some friends would ride around on a motorcycle—this was before they became fashionable—and sooner or later we'd end up mixing it up with some townies in New Haven."

"You see," says Chubby, who admits to having been in a few altercations himself, "some guys, they use a roll of quarters in their fist to pack a better punch. But that'll hurt you as much as the guy you're banging. A handkerchief, rolled into a ball, has the same effect." Chubby demonstrates—gently—and Lehrman, who's better acquainted with the result than the theory, says, "It has something to do with the compression."

Umbertos and Chubby and pounding on townies is not exactly the public's perception of Lew Lehrman. In truth, though, outside the million-dollar-plus advertising campaign now being waged to project an image for Lehrman, the

public doesn't know much of anything about him. And what it does know it has learned in sketch only: Lew Lehrman, father of five; 43 years old; outstanding academic credentials (he didn't just fight up there in New Haven); self-made multi-millionaire co-founder of the Rite Aid drugstore empire; a patron of ideas via a public-policy institute that bears his name; an intellectual leader in the school of economics that Ronald Reagan is following (somewhat) in his efforts to revitalize the American economy.

Lew Lehrman is a Republican, and he's running for governor of New York. At various times he has been on the short list for a number of jobs in Washington, including treasury secretary, but it seems that his doctrinaire attitudes have always done him in. Lehrman has come to realize that "elective office is the only way to get things done. Appointed people fill executive roles," he says. "I want to make policy."

A number of people—politicians, mostly—dismissed Lehrman's chances when he announced for governor a few months ago. The smart money (that's a metaphor—there wasn't any real money floating around) was lining up behind Ned Regan, the state comptroller. The word was that an outsider couldn't cut it. Which just proves that politicians have short memories, too. In 1958, another multi-millionaire (born, not made) ignored the politicians who said he couldn't crack the club—and beat the pols at their own game for the next fifteen years. Nelson Rockefeller's name was a bit more recognizable than Lew Lehrman's, but Lehrman exudes the same kind of determination that made Rockefeller governor.

New York's Republican establishment—eager to stop any outsider—is busy trying to put together post-Lehrman coalitions. Anything will do as fod-

der. The recent blip over Lehrman's tax payments, for example, is being kept alive, for the most part, in Republican circles. The charge is that Lehrman should have paid New York State income taxes during the period between 1969 and 1977, when Lehrman's family—but not Lehrman—lived in New York. At the time, Lehrman was Rite Aid's president. He ran the company,



On the record: Lehrman's reputation for



## "...Having made a fortune, fathered five children, and launched an economic theory, now he wants to be governor of New York..."

during the week, from Rite Aid's headquarters, near Harrisburg, and he paid his state and local taxes in Pennsylvania. Lehrman has revealed that since he moved to New York full-time in 1977 he has paid over \$1 million in local taxes—enough to prove he's paid his dues, especially since some equally wealthy folks have been known to use shelters to avoid paying any taxes at all.

The latest garbage concerns Lehrman's Judaism. On the one hand, some Republicans are saying that a Jew can't win a Republican primary. On the other hand, some of these same people are saying that Lehrman isn't much of a Jew at all. The fact is Lehrman is an observant Jew who's given about \$750,000 to Jewish fund-raisers during his lifetime. The problem—which really isn't a problem—is that Lehrman's wife is a Protestant, and the Lehrman kids aren't attending any Sunday school. "That's what we decided to do when we got married," says Lehrman. "Our children can make up their own minds when they're old enough."

If this is the best Lehrman's opponents can come up with, a man betting today would have to conclude that

Lehrman's Republican opposition will have about as much success stopping him as the G.O.P. elite had when it tried to block Rocky. Whether Lehrman could go on to beat Ed Koch (or Mario Cuomo, if a miracle occurs) is anyone's guess. It would be easier for Lehrman if Cuomo ran as a Liberal and Koch as a Democrat against a united Republican/Conservative front, but that, too, is speculation for another day.

For now, Lehrman is the interesting one. He's the new guy on the block, and with no public record, he needs some explaining.

**T**HE KEY TO LEHRMAN'S CANDIDACY is Lehrman's money. The early Lehrman TV blitz helped scare off Ned Regan, and David Garth, Ed Koch's chief strategist, is, in his words, "scared as hell of all that dough."

Lehrman really did make his money—he's worth about \$30 million—but even though no one gave it to him (or perhaps because no one gave it to him), he sometimes seems uneasy about having it.

This is how it went on the day Ned Regan dropped out of the gubernatorial

race. Lehrman had called a news conference outside New York's City Hall, and for the first time he was mobbed by the state's press corps. The reporters had money on their minds, and most of their questioning was hostile.

Question: "You have a lot of money. ... Will you knock out those who don't?"

Lehrman: "... All my immigrant grandparents landed right here at Ellis Island, penniless, illiterate, with only their hope in the American dream, a promise for their children and their children's children. ... This country and state have blessed me with financial independence through hard work, toil, and sweat, and it is with that independence, free from the corruption of any kind of favors or deals, that I will represent all the people of the state. ..."

The next question was obvious: "That doesn't answer my question."

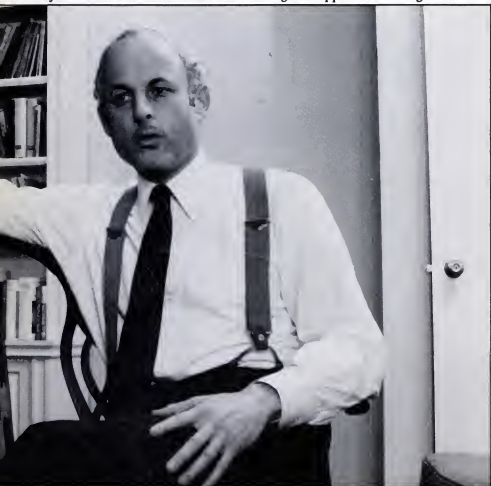
Lehrman: "I thought that was a definitive answer. ... All my life I have toiled on the Main Streets, the highways and byways of New York, opening little Rite Aid pharmacies. I think people who live and work in New York State respect hard work. ... Thomas Jefferson, the founders of this country, decided that all working people, no matter how humble, should, in a republic, have the opportunity to do public service. I'm running because I have a job to do. ..."

Question: "Isn't it that you have \$30 million and [others] don't?"

Lehrman: "Well, clearly, you've made up your mind."

Whatever else Lew Lehrman may be, he is above all a quick study. Within three days he'd come to understand how evasive and ridiculous he had appeared at that press conference. When he next met the press, in Albany, the same questions were greeted with assurance. Lehrman told anyone who'd listen that he was proud that he had made his money and that, yes, he did indeed expect to spend at least \$2 million of it to capture the statehouse.

**T**HE QUESTION OF HOW MUCH money Lehrman will spend to become governor fades beside the rumors of its origin. Around the state—in both Republican and Democratic circles—there are whispers that Lehrman didn't really make all that money on his own, that he lucked out because the family business, tottering at the time, was rescued by a man named Alex Grass, and that it was Grass who took the family business, and the family, to the stars. This is no small matter. Without a public record, Lehrman is running



building the Rite Aid empire seems deserved—despite the claims of an ex-in-law.

for governor on his success as an executive. Dent that predicate and Lehrman is in political trouble.

Alex Grass is Lew Lehrman's ex-brother-in-law. He also appears to be the source of the anti-Lehrman stories.

I went to see Alex Grass at Rite Aid's corporate offices, which are almost within frying distance of the Three Mile Island nuclear power plant. I went because some of Lehrman's political opponents are telling reporters to "check out the Rite Aid thing," and because I had recently received a letter from the Rite Aid P.R. man, a letter that very clearly gave the credit for the company's success to Grass—at Lehrman's expense.

I suppose that Alex Grass looks like the chairmen of America's other billion-dollar corporations. He is about six feet tall and slim. He is well tanned, he is quiet, and he seems self-effacing. Except for being slim, Grass's demeanor is the opposite of Lehrman's intensity.

In comparison with Lehrman's New York office, with its sweeping views, walls full of books, and framed photographs, Grass's office is nearly Spartan. There is a supermodern corporate-big-shot desk with a recessed telephone built into an adjoining console, and the walls are bare save for some laminated Rite Aid stock offerings.

In between saying things like "Lew is terrific, he'd make a terrific governor," Grass seemed almost eager to detract from the Lehrman legend. "He wasn't the founder," said Grass. "I was." (Actually, Lehrman has never claimed to be the company's sole founder, and he, for one, has always seemed more than generous in praising his former brother-in-law's contributions to Rite Aid's growth.) "I talked Lew into coming back into the family business," continued Grass. "I called him up and told him that we had a lot going and that this was his golden opportunity and that he should take advantage of it. He didn't start right off in management. I showed him how to do things. He rose as a result of a combination of family [ties] and ability. He did help to make the company grow, but I was the founder. And the financial reports will show that the company's greatest growth has come in the period since Lew left, in 1977.

"I've gotten my satisfaction out of building a business. I guess Lew wants to get into politics so, like me, he can do something on his own. . . . I don't mean to denigrate Lew. I just want to set out the facts."

Grass, of course, is denigrating Lehrman, and as for the facts, they aren't facts at all, or at least they are disputed facts. They are disputed by a host of former and present Rite Aid officers and directors with whom I spoke.

Here is their testimony, both on the record and not for attribution:

"You have to understand," says a for-

mer Rite Aid director, "that Alex has always been jealous of Lew. Alex is eleven years older than Lew, but Lew has always been the spark plug, the one man both employees and securities analysts would seek out when something important was in the balance. Alex resents Lew's achievements, and now he's going around trying to rewrite history. I suspect Alex saw how Bruce Caputo got in trouble for trying to enhance his army role, and Alex thinks Lew can be gotten in trouble in a similar way. Very simply, Alex wants to see Lew fail."

"Lew was absolutely central to the building of Rite Aid," says Maxwell Rabb, who was a Rite Aid director from the day the company went public until he became U.S. ambassador to Italy, last year. "Lew's role was at least the equal of anyone else's."

Another director, still on the Rite Aid board, is less diplomatic than Rabb. "Lew took a sleepy little company and

my boss. I'm beholden to him." In other words, Brown has the most to lose from crossing Grass—and yet his version squares with everyone's but Grass's.

"I just want to tell the history the way it was," says Brown. "The fact is that Alex Grass got a job working for his father-in-law. He was aggressive and bright, and he got the idea to expand the grocery business into discount drugstores. It wasn't his idea in the sense that he thought it up. There already were successful discount drugstores, so Alex just copied the pattern. During those very early years, when only a few stores were opened up, Lew would come home from college and participate in all the planning decisions. He was 18 and I was 28 then, but it was clear to anyone that this was a dynamic and brilliant man. His reasoning was scary. He challenged my legal opinions, and he was often right—and he was still just a boy."

"Lew pushed to expand the business



**The Lehrman bunch:** At Yale he rode motorcycles, battled townies, and got top grades.

breathed life into it," says Fred Alger. "It was Lew's genius that took Rite Aid from being nothing to being really big. This is a pattern for companies. Many people play key roles, but it was Lew who made it go while Alex minded the store back home. Alex is having some kind of identity crisis. He was always in the shade when Lew was around. Lew ran both the family and the company, even though he was younger. And that drove Alex crazy. Now the bitterness is oozing out, and it's just awful. Alex should be ecstatic that Lew is doing so well, but Alex just isn't a very big guy."

Franklin Brown is Rite Aid's senior vice-president and secretary. He was with Rite Aid, in his words, "from before the beginning," from the time when the Lehrman family grocery business was tiny and only marginally profitable. "I work for Alex Grass," says Brown. "He's

rapidly," Brown continues. "Everything was go, go, go. And, suddenly, stores began to open all over the place. Lew put together a cadre of people to do the work, while Alex was the desk executive. Lew would go out on his motorcycle and scout locations for Rite Aid stores, but he wasn't just some gifted real-estate guy. He was a genius, and I don't know what the verb for 'charisma' is, but he just charismated people. He got landlords to believe in us, to let us sign leases on credit when we were so small that we weren't entitled to credit. And he'd get us into the best locations when other, established drugstore chains wanted the same space. He caused the stores to open, and that was the key thing because, after all, this is a storekeeping business."

"I don't want to detract from Alex. He was Lew's adviser; he would monitor the

# "...Ed Koch is a nice man and an interesting comedian,' Lehrman says. 'He provides comic relief to the tragedy of people's lives'..."

expenditures. He was—and is—super and levelheaded, but it was Lew who caused a small family business to leap several light-years and to create a publically held company that Wall Street took seriously. He wasn't the founder, but he was the linchpin.

"And he was simply amazing at getting the most from people. People would do twice the work for him that they would do for anyone else in the company, because Lew gave them direction. He was a leader, and he had vision. He didn't do it single-handedly. Lew was Alex's partner—and often he was Alex's inspiration. No doubt the company would be in existence today without Lew, but it would be a much smaller business. So, really, Lew wasn't just on a par with Alex. He was above. It was Alex's idea first. That's the fact. But it was Lew who made it fly.

"And as far as Alex saying the period of greater growth has come after Lew left, well, that's just the least illuminating way of looking at it. First off, these past five years have been among the most inflationary in the country's history. And, second, once you become a big concern, it's relatively easy to get bigger. In a family, it's the first \$50,000 that's the hardest to earn. In a business, it's the first million. And once you get to a half-billion, which is where Rite Aid was when Lew left, the rest is easy.

"Look, Alex started Rite Aid with Lew's father's money. But if you had to narrow it down to one person who made it big, it was Lew."

**O**N THE STUMP, LEHRMAN IS still stiff and awkward—and he plays with the change in his pocket almost to distraction. But he's something of a breath of fresh air. He's not simply rich. He has ideas and he knows how to articulate them. Without notes, he recites the statistics of New York's economic decline—laying the blame at the feet of the "professional politicians" who are out to stop him. He has a comprehensive tax-reform and economic-incentive program that moves well beyond the standard political promise to make things better. And, most of all, he answers issue questions in detail.

As usual, crime is on most people's minds, and Lehrman is regularly applauded when he says he's for the death penalty. But as soon as the applause dies down, he can be counted on to launch into a long explanation of his position. "I favor the death penalty," he says, "but only under very restrictive conditions, and only for cold-blooded murderers, not for those involved in family disputes

or crimes of extreme emotional distress. We should follow the standards set down by the Supreme Court."

After explaining the court's decision at length, Lehrman is always careful to say that the death penalty is only a "very minor" part of the solution to dealing with crime—a refreshing departure from those other politicians, including Ed Koch, who do nothing to dispel the impression that the death penalty is the one, great cure-all.

For a conservative Republican, Lehrman holds relatively liberal views on abortion, which could get him in trouble as the campaign progresses. The risks increase if Congress passes a constitutional amendment permitting the states to outlaw abortion if their legislatures

rowing from Ronald Reagan: "Are the streets safer, the subways better... after five years of Ed Koch?" The polls say the message is getting across—but it's way too early to tell if the people will buy it in November.

Assuming Lehrman gets the G.O.P. nomination, his opponent(s) (whether Koch or Cuomo or both) will seek to tie him to the failed Reagan economic policies—assuming they're still failing. "This guy," says David Garth, "is the guy who helped put the intellectual gloss on Reaganomics, and Reaganomics, more than anything, is killing the state."

In fairness to Lehrman, he pretty much broke with Reagan when the president decided that budget deficits don't matter. (That may in part explain Re-



In Queens for the day: Answers to issue questions in surprising detail.

vote to do so. "I think abortion is a wrong," says Lehrman, "but it is a personal decision that should be determined by people directly. I believe abortion should not and cannot be prohibited by law."

The Lehrman strategy, such as it is, can be seen on television almost nightly. Lehrman needs to become known—quickly. In a race against Ed Koch, who is about as known as a politician can get, Lehrman's only hope is that Koch will become too well known and wear out his welcome—that those people who want to rub it in Koch's face without losing him as mayor will deny him the governorship. "Ed is a nice man and an interesting comedian," says Lehrman. "He provides comic relief to the tragedy of people's lives." This is Lehrman's standard attack, and he ends it by bor-

gan's curious statement to New York Post editors last week that Koch would make a great governor.) In fact, Lehrman has always emphasized the necessity for a balanced budget, and this sets him apart from the supply-siders, with whom he is usually grouped. Whether Garth and company can fudge this distinction and portray Lehrman as a carbon copy of Reagan could well tell the tale. One thing is clear: If anyone can muddy the waters, it is David Garth.

On top of the real issues—and a near-certain attempt to diminish Lehrman's Rite Aid role—Lehrman's opponents will hit the money issue hard. On the one hand, as Dave Garth says, Lehrman's money ensures that he'll be formidable. "We'll beat him over the head for having it and for spending it," says Garth, "but, on the other hand, I sure as hell wish we had it."





**Diane and Peter Miner, with Rachel:** "We don't get out as much as we used to. We'd rather stay with the baby."

# Mommy's 39, Daddy's 57 —And Baby Was Just Born

By Linda Wolfe

**A** FEW MONTHS AGO, AT THE STAFF CHRISTMAS party of the popular soap opera *One Life to Live*, a graying man, the father of four children now in their twenties, arrived with his second wife and their diapered baby. While the guests oohed and the mother beamed, the man proudly showed the baby off, parading her, resplendent in a bright-red corduroy jumper, around the room on his shoulders.

Elevated, the baby was a cap, a crown to the man's career. He had had children before her, and after their mother died, he raised them on his own. But then he married again, and his new wife, who had never had a child, wanted one. He had never thought he would be having more babies, figuring he was too old to start all that again. But he found himself saying yes, and, lo and behold, he felt younger, not older. The baby was like a mysterious, rejuvenating force. So that night, with an enthusiasm that made him seem tireless, 51-year-old director Peter Miner hefted seventeen-month-old Rachel Miner, and they made the Christmas-party scene till 11 p.m.

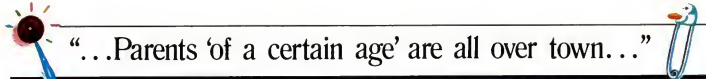
**M**INER IS ONE OF THE NEW BREED WHO ARE changing the face of parenthood. Mid-life progenitors. Nurturers "of a certain age." Men and women who decide to have babies when they are well past the years we are accustomed to thinking of as optimal or even suitable for child rearing. We hear more about the women, those brave late-thirties and early-forties primigravidas. But there are men, too—sometimes first-timers, sometimes retreats at fatherhood—who in their forties, fifties, and even sixties are siring babies.

There aren't enough of these people to alter national statistics. But in the New York area there seems to have been an explosion of such parents. Suddenly, there are clusters of designer-caped graying mothers around the sandboxes and slides of Riverside and Central Parks, queues of silver-haired fathers with babies in backpacks at supermarket checkouts.

That this phenomenon is so in evidence in New York should surprise no one. After all, the city is a mecca for the kind of people who don't get around to having babies until

Photographed by Harry Benson





## "...Parents 'of a certain age' are all over town..."

they are getting on in years. They are the ones who stay single as long as they can, the better to enjoy New York's social cornucopia. Or the married couples who stay childless as long as possible, the better to scramble efficiently up the classiest career ladders. Or the ones who have had their attachments dashed by divorce and find here new connections for later, calmer parenthood.

These people have several things in common. They are generally much better off economically than younger parents. Whether a mother continues working or quits her job, she almost always can afford some hired help to ease the burdens of child care. Whether an older, more established father is raising a first baby, or the first in a new marriage while putting older children through expensive colleges, he almost always can contemplate years of private-school tuition for the new child without missing more than a few nights' sleep.

They are also likely to be extremely well informed about pregnancy and child care. They bone up on pre-natal complications, delivery, nursing, neonatal diseases, weaning, toilet training, and the psychology of childhood. They apply themselves to child rearing as if it were another of the occupational challenges at which they have already proved themselves masters.

And they share a kind of dazzled enthusiasm for parenthood that is almost Panglossian in its cheerfulness. Not for them any muttered discontent at being interrupted while working on the Great American Novel or the Great American Merger by the self-centered demands of a cranky crawler. They are not just mothers and fathers, but devotees of the diaper and the dimpled buttock. In their work they may be movers and shakers, but emotionally they have just begun to live. Or so they imply, constantly sounding astounded at how much it is possible to love a baby.

Here they are, these hardened survivors of some of the city's most notorious rat races—revealing how they manage their new lives, what they marvel at, what they worry about, and what they are finding out about themselves—as starry-eyed a crew of sentimentalists as ever graced the pages of the *Ladies' Home Journal*.



**W**HAT STRIKES ONE FIRST IS HOW THEY DOTE. Telephoning 60-year-old John Kirby, advertising director of *Scientific American*, I anticipate his expressing a certain amount of irritation at being interrupted in the middle of his pressured workday with questions about his two-month-old baby. Instead,

Kirby couldn't be chattier. The father of four other children, all of them now grown, he is a connoisseur of criblings. "This kid?" he says. "He's gorgeous. He's a great guy." Before I know it, he is offering to show me pictures.

It happens this way with mid-life parent after mid-life parent.

"I've fallen in love," says 37-year-old Martha Howell, assistant professor of history at Rutgers and mother of 22-month-old twin boys.

"I was lying in bed the other morning pretending to be asleep," confesses 47-year-old Random House senior editor Rob Cowley. "Our two-and-a-half-year-old daughter, Olivia, came up to the bed, and she told my wife, 'I love my daddy,' and I wanted to—oh, I don't know—I was so moved. It's crazy, isn't it? It's so sentimental. I sound like an old fool."

These parents aren't only doting, they're effusive. "Your days are plastic prior to having a child," says writer Elinor Klein, co-author of *Dazzle* and the forthcoming *Triptych*, who had son Willy when she was 40. Thirty-six-year-old Ned Whitney, investment banker and husband of Martha Howell, says, "Your life only begins to focus when you have kids."

And 56-year-old Dick Lord, the president of the topflight ad agency Lord, Geller, Federico, Einstein and father of an eighteen-month-old as well as of four older children, says, "I've sired a child in every decade since World War II. I don't just like kids. I think they're the point."

But most of all, what the mid-life parents—at least those for whom the mid-life baby is a first child—reveal is that they have been shaken to their roots by love and that, despite all their preparation for parenthood, the love has come as something of a shock. Forty-seven-year-old Robert Wool, book packager and the author of *All You Need to Know About the IRS*, says of his daughter, two-and-a-half-year-old Vanessa, "I've never known anything to enter my life so fully as my child. It's beyond anything that people warned me about. You know, everyone always tells you, 'You really shouldn't miss the experience of having a kid.' And then, this thing happens. You experience a quantity and quality of love you never imagined before and that is absolutely unique."

Investment banker Whitney says, "We made a conscious decision not to have kids till our careers were established and we could afford the financial burden. We planned for everything. And the expenses are working out just fine. But what you can never understand beforehand is the emotional expenditure you're going to be making."

Forty-one-year-old Elaine Koster, senior vice-president of New American Library and one of the most prominent women in publishing, marvels, "It's all such a big surprise. I mean, the emotional attachment you feel toward a child."

They are, these graying parents, surprisingly naïve. It is as if, with all their worldliness and wisdom, they had somehow missed out on emotional truths known to the simplest of peasants from time immemorial.



Jean and John Kirby, with Colin: At 60, diapering again.

Photograph by Gerald Davis/Contact.



# "...Older parents aren't doting, they're effusive..."



B

ABY RAISING FORCES UPON THEM OTHER changes more prosaic than the meltingly tender inner shifts they love to dwell upon, but every bit as dramatic. Invertebrate disco-goers start turning in at 10 P.M. Formerly avid dinner-party guests start refusing invitations. Compulsive workaholics start leaving their offices at 5 P.M. to sup ensemble with their infants, turning the other cheek to spilled milk and thrown fistfuls of masticated egg yolk.

One might assume, at first, that it would be uncommonly difficult for these older parents to make even the physical and mechanical adjustments that babies entail. After all, the older one gets, the more one is set in one's ways. How does the 50-year-old first-time father get used to not having his cocktails-with-clients hour each evening? How does the 39-year-old first-time mother get used to not having her coffee-with-the-Times hour each morning? These are people who have led impeccably well-organized lives, who have followed social and intellectual routines designed to allow them to keep ahead of the Joneses. How do they cope with the distractions, with the newfound deprivations?

By giving things up, most of them report, still surprisingly cheerful. Several years before baby Vanessa was born, Robert Wool had started to fulfill his lifelong dream of learning to play the violin. But he abandoned this pursuit when he realized that his 7 to 8 P.M. practice hour conflicted with Vanessa's pre-bedtime needs. "I don't really mind," he says, only the tiniest bit trifling. "I was too old to become a great violinist anyway." Vanessa's mother, 38-year-old Bridget Potter, a new vice-president at Home Box Office, says, "I don't take breakfast meetings anymore, so that I can spend two hours with the baby. And I don't get to the paper the way I used to. But you know what? You don't have to read the *Times*. You could read the *International Herald Tribune* and in twenty minutes you would know everything important that's happening."

But it is not just aesthetic and intellectual pursuits that fall by the wayside. Domestic order goes. There are changing tables in living rooms, playpens in foyers, jungle gyms in kitchens. And even couples with large apartments suddenly find themselves overwhelmed, their desks turned into

horizontal finger-painting easels, their closets into warehouses for Pampers.

Friendships go, too. "We just don't get out as much as we used to," says Peter Miner. "We'd rather be at home with the baby."

And, most of all, sleep goes. It goes, today, for both sexes. Awakening in the middle of the night to feed or change an infant has become a divvied-up duty, shared at least to some extent by fathers. Some couples divide by rigid schedules; others attempt greater flexibility, making alterations depending on who has the busier or more demanding workday coming up. Yet even about sleep deprivation the bewitched graying parents make Pollyanna demurrals. They have learned, they explain, to use those middle-of-the-night hours to mull over the strategy for a merger, to think up the cover story for next month's issue, to perfect the blueprint for the billion-dollar housing development.

Didn't anyone ever tell these parents that it would be permissible to admit to a certain amount of ambivalence?

Most mid-life parents attribute their apparent lack of ambivalence to their being more settled, less needy than younger parents. Says Elinor Klein, "When you're young, you dream about meeting people, seeing the world, accomplishing things. It's best to have a child when you've gotten a lot of that out of your system." Erica Jong, who was 37 when she had Molly, now 2, says, "I know that being with Molly is more fun than going to cocktail parties, because I've already *been* to all the cocktail parties."

Experts agree that whatever the older parent lacks in energy he or she makes up for by being calmer. Dr. Virginia Pomeranz, a popular pediatrician who has been practicing in Manhattan for more than two decades, says, "These older parents don't call up with hysterical questions. They're much less panicky than young parents. And they're settled, relaxed. They've waited a long time to have these kids, and when they have them they really want them."

Here and there an older parent will explain his or her tranquillity as resulting from emotional factors. Cowley, for whom baby Olivia is a third child (he has two grown daughters by a first marriage), says he wasn't psychologically ready for children when he had his first set. He wasn't even ready then—he was 23—for marriage. "But you know how it

was in those days. You had to get married young, and you had to prove your manhood by knocking up your wife right away. I was scared to death when I had my first child."

But most cite money as the source of all equanimity. Peter Miner says that when his first children were young, "I was constantly broke. So I was always going into a panic over something, whether it was braces or an emergency visit to the doctor." Dick Lord makes a similar point: "It all boils down to the economic thing. When the first kids were little, I was always scrambling. I couldn't turn off my work life, even on weekends. Now I feel secure. And I can have fun with the kids." And Elinor Klein affirms, "The whole beauty of mid-life parenting is that by the time you're in the middle of your life you've got the income it takes to be a parent. So what you don't want to do, or can't do, you can afford to hire the best people to do."

Klein wants her 6-year-old son to be a skier, but her 49-year-old husband,



Elaine and William Koster, with Elizabeth: "Working is easier than mothering."



**Ned Whitney and Martha Howell, with William and John:** "I would like to stay home. But I'm on a clock that runs on male rhythms."

Arthur, a partner in a law firm, doesn't ski, and she herself has a bum leg. So her requirements for her current housekeeper included the ability to ski.

**L**IKE THE KLEINS, MANY GRAYING PARENTS employ hired child-care hands. Baby-nurses, housekeepers, au pairs, sitters, nannies, and even drivers smooth their day-to-day existence and surely are the principal factor behind the mid-life couples' marked uncomplainingness. Yet, curiously, many mid-life parents will snatch back from those hired hands certain assigned duties like bathing the baby, feeding it, putting it to bed, walking off its colic even during a dinner party. It is as if, having waited all this time to have a child, they do not want the experience to leave them unscathed, unsullied. They cover some disruption of daily life.

"We have Hyacinth, the queen of Jamaica," says Robert Wool. But either he or Potter returns from work each evening to tuck Vanessa into bed.

"Here's my secret weapon: Eva," says 31-year-old Diane Miner. But she tries to employ Eva only three days a week.

One couple who are perhaps the quintessential example of how doting a mid-life couple can be are 46-year-old Leighton Bloom, a computer consultant, and 32-year-old Donna Bloom, formerly a well-paid paralegal who graduated magna cum laude from the State University of New York at Albany. The Blooms did extensive research into child care while Donna was pregnant, reading such treatises as *Magical Child* and *The Family Bed*. They decided that they would not employ any outside help for their baby but would share the labors, with Donna taking a primary role. And to this day, though their baby, Ariane, is twelve months old, they have never left her in the care of any housekeeper, baby-sitter, or relative, with the exception of a few hours last summer when a local teenager pushed the child on a couple of walks. "We want to devote ourselves to the baby," Donna explains. "The whole point in having her was to experience her. And if we

hadn't been prepared to give up a few years of our lives to her, there would have been no sense in having her."

Ariane has no crib. She sleeps in Donna's bed. And she takes all her meals with her parents, frequently accompanying them to restaurants and dinner parties.

While this kind of arrangement is unusual, it is in some respects only a quantitative step away from the behavior of other mid-life parents, who also tend to eat with their babies and to take them along on evenings out, to dinners, parties, screenings, gallery openings. It is becoming rare, at certain Manhattan gatherings, *not* to see a baby in a Snuggly on the chest of some modishly dressed man or woman. And if the parents are asked why they have brought the baby, they will say they couldn't bear to leave the child home.

Yet despite the parents' equanimity and enthusiasm for their new roles, having babies at an age when others are saying farewell to child care and school bills can pose difficulties for the mid-life parents. Beneath the shiny surfaces, there are cracks of anxiety, concern. For the women, the major area of difficulty involves what to do about their careers.

The social opprobrium that used to plague middle-class mothers who worked while rearing small children has by and large vanished. Legal strides have removed much of the can-I-get-my-job-back willies. Nevertheless, today's mid-life mothers have found themselves in stormy personal conflict over whether to return to work.

Karin Lissakers, a 37-year-old former deputy director of policy planning in the State Department in Washington, is a case in point. Lissakers knew that her stress-ridden job would hardly be suited to motherhood. Moving to New York, she sought work more compatible with child care and was hired by the more modest-paced Carnegie Endowment for International Peace. But despite the fact that she is home every evening to feed her six-month-old daughter, Fredrica, and despite the fact that she employs an excellent housekeeper, Lissakers is troubled by spending all day away from her child. "I feel more conflict than I imagined I would," she says. "I'd





## “...There are problems: Mid-life mothers worry about

figured that when my daughter was a toddler I might feel she needed me around more often. But I hadn't figured I would feel this when she was just a little baby.” Lissakers is unsure whether she should go on working or take a breather.

The decision can be especially tough for women in fields where a skipped beat can bring about the end of the symphony. It is a matter that has given Martha Howell, the assistant professor at Rutgers, great pause for thought.

After several years of trying to get pregnant, she succeeded with the help of fertility drugs, conceiving twins. But because of complications, she had to spend the last two and a half months of her pregnancy in bed. After her twin boys were born, Howell went back to teaching and writing. But she is not altogether happy about it. Wistfully she explains, “I would have liked to stay at home. You can tell in a month that it's all going to be over in a few years and that you'll never feel this way again, and you find you want to be sure that you don't miss a moment of it.”



**Martin Mayer and Karin Lissakers, with Fredrica:** Daddy hopes for longevity.

But Howell did not hesitate about returning to work. Why? “Because the trade-off just isn't worth it. It's not that I can't afford, financially, a year or two away from work. But I'm on a tenure clock. And it runs on male rhythms. I had to take some time off during my pregnancy because of complications. If I take off any more time, I'll be out of the running.”

Some women, of course, are far enough along in their careers to be able to impose their own rhythms. Elaine Koster, of New American Library, is one. Koster has been with the company for ten years and has weathered many of the convulsions and quakes in which other top dogs tumbled. After giving birth to Elizabeth two and a half years ago, Koster took a six-month leave of absence and then resumed her responsibilities—but insisted that a good many of them could be done from home. There she works on manuscripts and stays in touch with her staff, turning up at her office only two mornings and two afternoons a week. “It's wonderful to go to the office,” she says. “Working is so much easier and more invigorating than mothering.” But, of course, Koster has carved out for herself what seems like the ideal balance between child and career maintenance.

Other mid-life mothers cannot, try as they do, work out such part-time arrangements with their employers. And there are some new mothers who feel that part-time work will

rob them of too much time better spent with their babies.

“I turned down an offer from N.B.C. that would have allowed me to share a job with another mother,” says Lee Gruzen, a former production associate on the *Today* show, wife of architect Jordan L. Gruzen (chairman of the Gruzen Partnership), and 36-year-old mother of 4-year-old Rachel and eight-month-old Georgia. “I felt guilty, but I wanted to be within proximity to my home at all times.”

Some employers in the New York area point with concern or barely concealed irritation to the apparent lessening of career drive that some mid-life mothers experience. They have, they say, hired women and trained them to take on leadership roles. Then, just when their investment in a woman is about to pay off, just when she is entering her most productive career years, she announces she is pregnant—and either wants a year off or, returning to work, displays a definite loss of ambition. One such employer, a partner in a midtown law firm who asked not to be named, said, “Sure the women lawyers come back. But they're not the same when they do. For some reason, they seem to have lost all their drive.”

It is an observation that infuriates most mid-life mothers. And yet few would deny that there is some truth to the matter. Eden Ross Lipson, a 39-year-old editor of *The New York Times Book Review* and mother of fourteen-month-old Margo and stepmother of 10-year-old Tara and 12-year-old Delari, quipped, “Well, of course there's a loss of career drive when you have children. That is, if you assume that there's any relationship between career drive and sleep deprivation.”

Even supermoms like Home Box Office's Bridget Potter, who has felt absolutely no loss of drive and, in fact, has risen on her career ladder since the birth of her baby, confesses that she has had moments of intense conflict about spending time away from her child. “Little did I know that two and a half years later it would still be hard to leave—no, that it would just get harder and harder.”

OR THE OLDER MEN WHO ARE FATHERING babies, there are different sorts of anxieties. They worry about their health, their stamina, their life spans. Will they be around to see their new babies graduate from college? Fifty-four-year-old Martin Mayer, husband of Karin Lissakers, thought long and hard before deciding in favor. His first wife, the writer Ellen Moers, died over two years ago, and he witnessed the painful effects on his two sons of losing a parent. “I had been through that bereavement, and it was very, very rough. So I hesitated to put another person into a situation where it was possible that at a young age they would go through that.” But in the end, reasoning that three of his four grandparents had lived into their eighties and that therefore the genetic dice were loaded in his favor, Mayer sired Fredrica.

Soap-opera director Miner, whose situation was quite similar—his first wife died when his four children were still little—says the first thing he and Diane did when they decided to have a child was give up smoking. Just before Donna Bloom gave birth, husband Leighton lost a 56-year-old friend with a 3-year-old child. Bloom bought a fat insurance policy.



# their career drive, older fathers about their stamina...



Kirby, the advertising director of *Scientific American*, plays golf to stay in shape. Wool skis. Lord plays tennis, squash, golf, and he runs.

Then there are stamina problems. Even though a number of fifties-plus fathers deny the aging process, some of the men, particularly the rethead fathers, can tell they are not quite the men they used to be. "When I toss this baby around," says Leighton Bloom, who also has an eighteen-year-old son, "my back hurts sooner than it used to."

"On days when I've put in really long hours," says Miner, "I sometimes find it tiring to be with the baby, and I'll opt to make dinner while Diane puts her to bed." One sixties-plus rethead who didn't want to be named said, "Stamina can be a real problem. And I've had some bouts with hospitalization, and this was very frightening to my child."

When they are being honest, the reheads also admit they have something else on their minds. They frequently harbor anxious thoughts about the effects of the new babies on their older children. Some, of course, protest loudly: "Oh, my son/daughter just adores the new baby." But the more psychologically alert are wary. Martin Mayer says, "It's a complicated relationship. But, after all, how could it be otherwise?"

Certainly, according to psychiatrists and psychologists, few situations are as disturbing or threatening to adolescents and even young adults as seeing a parent they once thought of as theirs alone extravagantly nurturing a new child. And garden-variety feelings of replacement are exacerbated when the new child is the product of a new marriage. Dr. Lloyd Siegel, a psychiatrist who often works with troubled adolescents, says, "When parents divorce, their children harbor the illusion that they are somehow still part of a nuclear family, even though

the evidence points differently. But when one or the other of the parents remarries and has a new child, the last remnants of the treasured illusion are shattered. It is a very painful realization."

Perhaps because it is so painful, few young people can voice their dismay. They handle the situation by denying the existence of negative feelings. And parents who would rather pretend that all is well than face up to an older child's hurt and confusion always say that the older siblings adore the young one.

Psychiatrist Josephine Martin, another adolescent-psychiatrist, advises, "Never settle for denial. It has a temporary salutary effect, but eventually the older offspring may act out his confusion. Keep talking about what's happened, maintain a lot of closeness, and encourage the older child to express any negative feelings he or she may have without growing defensive or angry."

**T**HERE ARE A FEW OTHER PSYCHOLOGICAL danger zones for mid-life parents, some of which the parents acknowledge, some of which they do not. Psychologist Cynthia Deutsch, who writes an advice column in *Parents* magazine, says that at times the child who is born late into his parents' lives is so wanted, has been so waited for, that "too much is riding on him. Older parents are often overprotective parents. And sometimes they raise kids who think they're the center of the universe, which is not a very good thing for anyone to think about themselves."

Conversely, sociologist Dr. William Simon, of the University of Houston, fears that the parents may have had the kids because they see *themselves* as the center of the universe and procreate for their own satisfaction, not considering what the effects of having an aged parent may be when that baby becomes an adolescent in need of a viable role model. Says Simon, "No one knows how these late-in-their-parents'-lives children will turn out. They're the products of the anomie of affluence. Their parents have done all the things society told them to do, and they found those things empty. So they turn to child rearing out of a regressive yearning after earlier modes, in hopes that they can get rid of their emptiness. They have the children out of what is essentially a narcissistic impulse. I don't use that word negatively. It's just that this is clearly something they're doing for themselves, not the children."

But such critical voices are few and far between. Mostly, mid-life baby-making is seen, by both those who are trying it and the experts who are observing it, as one of the great social developments of the century. And it is likely to become an ever more popular choice. Modern obstetrics—and amniocentesis—have made it far safer than it used to be. Moreover, the advantages of economic tranquility and emotional stability that mid-life parents bring to baby raising seem definitely to outweigh any drawbacks associated with temporary career-drive loss or with anxiety over health and stamina or with parental narcissism or with the children's potential solipsism. Certainly mid-life parents seem to make up for all of that by their apparently endless blissful enthusiasm for their new roles.

That in itself is something to marvel at. Throughout the seventies, in the rush to liberate women, children were repudiated as restraining, confining, in the way, and even doting parents hid their true feelings. Yet surely it is lovely to love a child. And the graying parents—whether they are truly unambivalent or only determined to seem so—are, in their sagacious maturity, allowing that old-time wisdom to flourish once again.



The Gruzens, with Rachel, Georgia: "Always near home."



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**Ready for battle:** Harry Lipsig's Church Street office is decorated in Heroic Modern.

# Samurai Lawyer

By Patricia Morrisroe

"...Perhaps the country's most successful personal-injury lawyer, Harry Lipsig fights for the halt and the lame—and for glory..."

**R**ACKED BY GRIEF, BLOODSHOT eyes crying out for Visine, Ronni Fishkin pleads her case before the one man who may be able to alleviate her suffering. "Someone has stolen my baby!" she sobs, describing the tragedy that drove her to seek psychiatric care at Bellevue Hospital. "Now the kidnappers are demanding \$75,000. I just don't have that kind of money. . . ." Her voice trails off. Mascara drips from her eyelashes. Suddenly she pulls a framed eight-by-ten photograph from her purse. "This is Emily," she says softly. "Why would anyone want to hurt her?"

Flashing the look of paternal concern that has seduced clients for 55 of his 80 years, negligence lawyer Harry Lipsig

carefully studies the photograph. It's a picture of a dog, a Maltese, wearing a red-and-green plaid bow. Another lawyer might tender his regrets and send the bereaved woman to the A.S.P.C.A. to get another pet. But Lipsig stares fixedly at the missing Emily and then looks up at Ronni Fishkin through his black-rimmed glasses. "I like your pup," he says in the soft, timorous voice that has become his trademark. "We'll take the case."

The New York School of Dog Grooming, the alleged site of Emily's kidnapping, is hit with a \$5-million lawsuit. For when Harry Lipsig takes a case, he means business. *Big* business. Despite an elfin appearance and the exaggerated good manners of a Renaissance courtier,

Lipsig is perhaps the toughest, most successful personal-injury specialist in the country. A senior partner in the firm of Lipsig, Sullivan & Liapakis, he has coached, charmed, and cajoled three generations of civil juries into awarding more than half a billion dollars to his clients.

"Harry is a masterful, creative lawyer," says Melvin Belli, who practices personal-injury law on the West Coast. "If you haven't gone up against him in court, you might not think he's a tough adversary. But it's like the story of the tortoise and the hare. Harry starts off very slowly, then catches you off guard and gets to the finish line first."

It has been said—in the New York *Times*—that there are two types of de-



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fense lawyers: those who have lost to Harry Lipsig and those who have never faced him. He is good, and he's also shameless—so much so that some in his profession have come to regard him as a sort of legal P. T. Barnum. "Lipsig thrives on publicity," says a lawyer who has worked in the personal-injury field. "He'll do anything to get his name in the papers."

Suggest to Lipsig that Ronni Fishkin's lawsuit may be overblown and he will react as though you had just advocated reviving public hangings. "Who are you to say what will send someone hurtling over the edge into the abyss of mental anguish?" he asks disdainfully. "That delicate young blossom wound up in Bellevue—in Bellevue!—because of her great, deep feeling for that little animal."

Lipsig doesn't take cases simply for the money. He is involved in something far more grandiose: the ongoing process of building his own legal legend. Told that the ransom transaction for Emily will take place at the Plaza hotel the next evening, he talks the police into providing an escort. Then he persuades the *New York Post* to send a reporter and photographer. "Public relations has done wonders for me," he confides. "I ask my clients, 'How did you hear about me?' and they say, 'Everybody knows Harry Lipsig. He's a household word.'"

**L**IPSIG AND RONNI FISHKIN ARE heading to a police precinct in his plush Mark VI Lincoln Continental. The car is stuck in a hopeless traffic jam. "Nothing is hopeless," says the lawyer who once won \$25,000 for a man who was almost hit by a cab. Turning to his executive secretary and occasional chauffeur, a 26-year-old brunette, Lipsig barks, "Move it, Blondie!" Blondie is clearly a pro. She turns the Rolling Stones up louder on the radio and then presses her high-heeled pump to the floor. "Get over to your left," Lipsig directs, urging her into the oncoming-traffic lane. "Go, Blondie, go!" he shouts as she speeds through one, two, three, four red lights, maneuvering the car like Gene Hackman in *The French Connection*. "It's okay," Lipsig reassures the passengers in the backseat. "We can do this because we're on official business."

"Christ, it's the lady with the dog," a cop mutters as Lipsig and Fishkin arrive at the precinct. A perfect example of how not to dress for a rendezvous with a kidnapper, she has on a fur coat, a Rolex watch, and huge diamond earrings. The police aren't impressed by her getup. Nor are they amused by the octogenarian in the cashmere coat. "No, you are not going along to protect her," they tell him. "We've already got enough trouble as it is." The police drive off with Fishkin, leaving Lipsig behind.

"No bullets or cops can stop Harry



Lipsig," he mutters as he leaves the station house, instructing Blondie to rev up the limo and head for the Plaza. Grabbing a table at the Palm Court from which he can watch the front doors, he orders a shrimp salad on rye and settles in to wait for the dognapper. Several sandwiches later, Lipsig admits the ransom transaction has been a bust. No one shows up with anything resembling a Maltese. "Ah, well, the evening is still young," he says, strolling over to the Oak Room. For the next several hours he works the crowd like a politician, handing out compliments and the butterscotch candies he always keeps in his coat pocket. Never one to waste time or energy, he has turned a failed rescue attempt into an exercise in self-salesmanship. "I feel positively exhilarated. I haven't had this much fun for at least a week."

"Fun" is hardly the word one usually associates with personal-injury law. Lipsig's office is Wall Street's answer to Lourdes. On any given day it is filled with people who have been battered, crushed, poisoned, punctured, incinerated, or stabbed. On crutches or in wheelchairs, they make the pilgrimage to 100 Church Street in search of a miracle. Although Lipsig can't bring the dead back to life or make crippled children walk, he *can* turn their injuries into dollars and cents. And the amount of money he wins for his afflicted clients is a sore spot not only with insurance companies but also with lawyers in less lucrative field who suggest that negligence specialists are pimps for pain.

Nothing makes Lipsig angrier than the subject of high awards. "People who criticize such verdicts are totally lacking in imagination," he says, getting out of his chair and pacing the room. "How often do we rise with indignation for a person imprisoned falsely for a few years. And yet," he continues, his voice gathering theatrical intensity, "that person is able to walk. But what about the man who is confined to the worst prison of them all? The prison of the body? What about the poor soul who is all but burned alive, screaming with agony in the furnace he calls his flesh and blood? Can you possibly say that man is being overpaid?" Lipsig turns away, lowering his voice to a whisper. "Enduring that kind of pain and suffering is a window into hell. Maybe that's why I feel I'm on the side of the angels."

**O**BVIOUSLY, BEING ON THE side of the angels rates certain earthly rewards. Lipsig will handle a case only when his client has a reasonable chance of obtaining at least a \$100,000 settlement or verdict. Operating solely on contingency fees, Lipsig takes, in cash, one-third of each settlement if he wins, nothing if he loses. But he rarely

ESSENTIAL.  
CHANEL FOR MEN



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## "...On crutches and in wheelchairs, potential clients make the pilgrimage to Lipsig's office, Wall Street's answer to Lourdes..."

loses. In fact, he has lost only four trials in 25 years. And in the past twelve months his firm has won a dozen awards, each in excess of \$1 million, including \$8-million for a 62-year-old man who had lost a leg in a car accident.

Lipsig's favorite cases are those that defy legal logic. "Our office is the port of call for the odd or unusual," he says. "The war cry is: 'If no one else knows what to do, Harry Lipsig will find a way.'" The lawyer once filed suit for a man killed by a "hit-and-run" shark while vacationing at an Acapulco resort. "People thought I was mad. They said, 'Who are you going to sue? The shark?' But I won by claiming that the hotel was responsible for garbage that lured the deadly creature." He also sued a steamer company on behalf of a seaman who had contracted malaria after being bitten by a mosquito off the coast of Africa. "I got \$50,000, and that was over 30 years ago. Can you imagine what that mosquito bite would have cost today?"

Probably at least six figures. Fifteen years ago, for example, Lipsig won a "mere" \$740,000 for the family of a heart-attack victim who had looked out his window as an automobile rolled onto



**Leading man:** His courtroom style combines meticulous research and high theatrics.

his lawn and who subsequently "died from fright." His firm collected \$750,000 for the family of a man who, while intoxicated, dived into the pool at his Bronx swim club and banged his head on the bottom. Explains Lipsig, "A lifeguard

must come to the aid of a man who is under the weather as well as to a man who is under the water."

Lipsig does have clients who aren't involved with sharks, mosquitoes, or killer automobiles. In a pivotal malprac-

Some occasions demand a splash of something better than vodka.

**COINTREAU**

ONLY COINTREAU IS COINTREAU



tice case, he collected damages for a woman who had found that a surgical clamp had been left inside her during an operation. Unfortunately, she made her discovery after the malpractice statute of limitations had run out. Nevertheless, Lipsig carried the case through two negative rulings to a favorable decision in the Court of Appeals. This led to a new statute that now "holds the clock" on malpractice cases.

The lawyer has an equally impressive record in those situations where children have been hit by automobiles. "Anyone who loses a child-knockdown case is guilty of malpractice," says Lipsig. (Lipsig has never lost a case involving injury to a child.) By claiming that adults, not children, are expected to be careful, he won damages for a child who had recklessly run out from between parked cars into the rear wheels of a moving vehicle. "My defense has become the blueprint for winning infant-victim cases," he says.

Lipsig talks about his lawsuits the way some people discuss their grandchildren. Even the most minute details are recounted with loving care. In order to prick his memory, he has given his favorite cases nicknames such as "Gratitude," "Who Dun It," and "Born to Die." "Did you hear about 'Duck/Whistle'?" he asks. "Well, I represented an Italian couple who were killed by a railroad train. The case centered on whether or not the engineer blew his whistle 1,500 yards from the railroad crossing, as he was required to do. The engineer testified that he had, so it was up to me to prove him wrong. We looked everywhere for witnesses, but it was extremely difficult. How many people remember not hearing a sound? Finally, we located a hunter who waited every day for the train whistle to scare the ducks so he could shoot them in mid-flight. He told the court, 'Even the ducks didn't hear the whistle.' We won."

Never one to back away from a fight, Lipsig took on the New York City Police Department in 1959 on behalf of the family of Arnold Schuster, who was murdered after helping the police identify Willie Sutton. Charging that the department was irresponsible in not protecting Schuster, he won a substantial jury award. Lipsig followed that up by attempting to stop George Lincoln Rockwell Jr., the former leader of the National Socialist Party of America, from speaking in Union Square. The newspapers carried the full account, along with photographs of Lipsig as he screamed "You dirty dog!" in Rockwell's face. "I'm not particularly proud of my conduct," he admits.

He is proud, however, of his involvement with Moise Tshombe, the premier of the Belgian Congo (now Zaire). Lipsig spent two years trying to get political asylum for Tshombe, who

was mysteriously hijacked to Algiers in the mid-sixties and detained in prison. "Frankly, I didn't know a blasted thing about Tshombe, but a colleague of mine told me he was in trouble, and that's all I needed. It was an incredible adventure. If life can't be lived at full speed, why bother?"

**W**HILE SOME LAWYERS ARE critical of Lipsig's outsize ego, no one denies his remarkable talent as a courtroom tactician. "It's a pleasure to be on trial with him," says attorney John Logue, who hasn't won a case against him in 25 years. "He is always completely prepared, and his summations are among the most brilliant I've ever heard. The man is not a lawyer; he's a master."

According to longtime observers, Lipsig's courtroom style has not varied much over the years. It's a winning combination of meticulous research, high theatrics, and the ability to charm even the most hostile jurors. "Someone once told me I was the Barrymore of the courtroom," Lipsig says, "and I took it as the highest compliment. I operate in a world very much like Hollywood. As a trial lawyer, I try to be the leading man in my case."

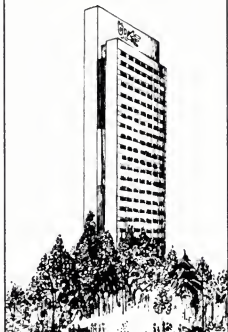
Like a leading man, Lipsig undergoes a complete personality change the minute he walks up the courthouse steps. He transforms himself from an immodest multi-millionaire into a self-effacing Everyman. To underscore the image, he is known to have gone to court in an old suit with sleeves that were too long and to always sit alone before the jury. One of his trademarks is a fresh white handkerchief, which he pulls out of his pocket at crucial points in the trial. "I call it Cyrano's plume," says Norman Landau, a lawyer who worked with Lipsig in the fifties. "It's his symbol of purity and innocence."

Addressing the jury in a low, barely perceptible whisper, Lipsig usually provokes the judge into bellowing. "Speak up, Mr. Lipsig!" When that happens, the lawyer looks over at the jury like a small, wounded animal. Immediately, he has won their sympathy. "American jurors love the underdog," he chuckles.

Lipsig also gets high marks from the jury by always addressing each member by name. He is able to do this after one glance at the seating chart. "I called Lipsig several years ago because I thought he'd make an interesting subject for a book," says Bernard Shir-Cliff, vice-president and editor-in-chief at Warner Books. "He got on the phone with me and immediately quoted my jury number and address. It was absolutely amazing since I hadn't served for twelve years."

While some personal-injury lawyers litter the courtroom with amputated

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hands and prosthetic limbs. Lipsig rarely indulges in such shock tactics. "Harry is able to create an accurate, colorful picture for the jury on his own," says Scott Mollen, a former partner, who currently represents American Invscio, the company run by the family of Evangeline Goulet-Carey. "He does with words what a photographer does with a camera." Adds Judge Thomas Hughes, "Harry is extremely dramatic. I looked over to the jury during one of his summations, and I couldn't believe my eyes. Several of them were actually crying."

Lipsig's success isn't due entirely to theatrics, however. He spends hundreds of hours doing what he calls "Ellery Queen detective work." "I remember we were preparing a case together," says Norman Landau, "and I asked him if I should check the records in New York State. 'New York State?' he sneered. 'You check the world!'"

As part of his standard research, Lipsig keeps a "blood bank" on the doctor of each defendant. Collecting their medical testimonies over the years, he has hunted for contradictions to be used against them. "That's how I got my first six-figure verdict," he says. "I dug up the testimony of a cancer specialist in which he said two different things about the ability of trauma to cause cancer. After my cross-examination he looked down at me and said, 'Some lawyers should be crucified.' I've never forgotten that."

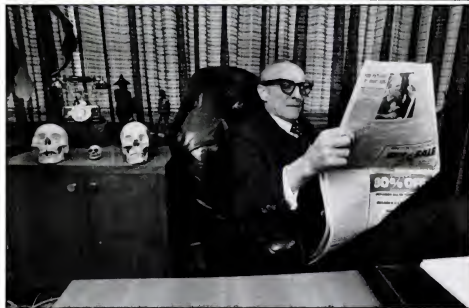
**L**IPSIG IS SITTING BY THE TELEPHONE in his office. "How much did we get?" he asks each time he lifts the receiver. "Whoo! Whoo! One of my boys got \$2 million. A truck crashed into the rear of a transit bus, hitting the vehicle with such force that the truck exploded, killing our client. We got \$1.5-million from the jury for two or three seconds of speculative pain and suffering. My office held the previous world record—\$50,000 for three minutes."

Dwarfed by the huge leather chair in which he sits, behind an even bigger mahogany desk, Lipsig's five-foot-three-inch frame is almost lost in the landscape. The office is like a Great White Hunter's rumpled room, with dangling skeletons (floor and desk models), a samurai sword, a shark's fin, octopus sculptures, and an exotic six-foot statue of a Burmese woman. On the bathroom door hangs the seven-foot ivory tusk of a narwhal. "I don't want anyone to forget me," he says.

It's doubtful anyone ever will. Lipsig runs, takes karate and singing lessons, and sometimes carries a gun. He has been married to the same woman for 58 years, and, although she has had a little trouble adjusting to his fourteen-hours-a-day, seven-days-a-week schedule, she still thinks he's "incredible." While he fancies himself a kind of urban cowboy



"...‘Nothing is hopeless,’ says the lawyer who once filed suit for a man killed by a ‘hit-and-run’ shark at an Acapulco resort..."



**Headline grabber:** Lipsig is mentioned in the papers more than most movie stars.

in the wild West of Manhattan, fighting for the rights of the afflicted, his staff of 40 lawyers treat him more like a brigadier general. Standing stiff and arrow-straight like troops being inspected, they always address him as "Sir." He has

nicknames for many of them. There's "Handsome Buckaroo," "Macho Man," and "Irish Poet." "I have a fetish for attractiveness," he says. "We have the best-looking trial lawyers in the country."

Lipsig also has a fetish for certain sounds, and changes his secretaries' names if he doesn't find them phonetically appealing. Consequently, Mary Lou Castillo, Joanne Puglisi, and Kathi Donnellan have become Blondie, Joanne Gleam, and Kathi Cute. If Lipsig has a sensitive ear for names, he has an equally developed sense of speech. He often holds forth in rhymed verse and frequently uses it to file motions. In his current \$3.8-million suit against Alberto-Culver, he claims that VO 5 hair spray made a Brooklyn client go totally bald. "Plaintiff combed his hair and sprayed their stuff." He did it right, sprayed just enough. / Now if he tries to groom his hair, / He shades his eyes to dim the glare, / For VO 5 turned out, you see, / To cause split 'tween hair and he."

**L**IPSIG WAS BORN IN BROOKLYN in 1902 to a wholesale cigar dealer and today is the only surviving son. As one of the few Jews in a predominantly Irish community, he was the constant butt of anti-Semitic jokes. "One Irish bully used to chase me home every day after school," he says. "I endured his

## IL PROGRESSO, NEW YORK CITY'S OLDEST ITALIAN NEWSPAPER DISCOVERS S.P.Q.R.

Bravo S.P.Q.R.!

### Little Italy Restaurant with New Style

January 19, 1982

By GUIDO ALIMENTARI  
*Il Progresso Restaurant Reviewer*

No matter how you spell it, S.P.Q.R. is superb. S.P.Q.R. is a restaurant that combines its quaint Little Italy location with a fresh, new style.

The dining in this spacious, attractively renovated warehouse is comfortable, with generously spaced tables, attentive waiters and smart decor.

A large, stately, multi-columned room with rich woods, it is almost opulent by today's standards.

Pianesi engravings and a life-sized mural enhance the ambience.

You sit in comfort in richly upholstered chairs, surrounded by many large plants which help fill the room.

The location and the decor are matched by the excellent food.

When we drove up to the front of S.P.Q.R.—Senatus Populus Que Romanus—an attendant took our car.

We stood in front of 75 feet of frosted, etched glass and rich mahogany panels from an old hotel in Atlantic City.

After entering the marble-floored foyer, our reservations were quickly acknowledged.

Our table was in the center of a very large, spacious dining room, seating about 270, with a white ceiling and pillars and floor-to-ceiling windows looking out on lots of greenery and walls of light paneling.

About 150 feet deep, the restaurant has a three step balcony in the rear with two small adjoining dining rooms and a huge mural of the Corso family—the owners, in a village setting.

But as they say you can't eat atmosphere. A restaurant must have good food and excellent service.

I can honestly say that at S.P.Q.R., it was a delightful experience.

The service was impeccable.

The menu offers a variety so wide it would be difficult to find another restaurant with such an assortment.

There are almost 20 pasta dishes and they are served as large entrees or half-portions ranging in price from \$8.00 to \$12.00.

There are a dozen selections under chicken, a dozen more under fish, and so on.

Under veal, twelve more, and several for lobster and grilled meats.

Most of the entrees are in the \$9.00 to \$14.00 range.

Order the Pollo ai Carciofi, breast of chicken with artichoke hearts, mushrooms in a pignoli nut sauce, the various other chicken entrees or the Pollo alla Zingara.

Try the Filetto di Sogliola alla Veronelli, filet of sole dipped in egg sautéed with shrimps and white asparagus with white wine, butter, and lemon.

Heavenly!

If your preference is veal, an interesting selection could be Scaloppine alla Giovanni, veal sautéed with peppers, eggplant and mushrooms in a tomato sauce.

The wine list is also extensive with prices ranging from \$10.00 to \$30.00 per bottle.

After the meal, ask to see the dessert menu. It is irresistible.

We lingered over the fine meal cooked to order. The waiters served the food and left you alone to enjoy it.

We were later joined by Luba Corso, the wife of sole owner Lou Corso, who has hosted here such familiar names as Sophia Loren, Eva Gabor, John Huston, Frank Sinatra, Jr., Walter Mondale, Anna Moffo, and many more.

She invited us to the upstairs nightclub which features top entertainers and dancing.

The club is softly lit with comfortable chairs and great shows. It has a beautiful piano bar and a cocktail lounge with an attractive imported Italian marble bar.

There are few places in New York this grand and ambitious, where one can spend a thoroughly complete and more enjoyable night.

Buon appetito!

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"...Today, there's talk about a Lipsig book and even a television series. Agents at William Morris are said to be *very excited*..."



**'Star quality':** With Blondie, his secretary and occasional chauffeur.

name-calling and threats until I turned on him with my fists. That ended it." Always eager to prove his worth, he remembers his childhood as a series of physical challenges: He stood in the path of trolley cars, chased runaway brewery horses, and stuck baseball bats under the wheels of moving automobiles, watching splinters fly past his eyes. It was a good introduction to the personal-injury field.

As a night student at Brooklyn Law School, he earned his tuition by working as a law clerk and bank teller. "At the bank I was considered rather a Milquetoast, and one of the tellers, an amateur boxer, always used to start trouble with me. One day I suggested we settle our differences by going down into the basement of the bank. He cut me up beautifully, but the boxer, who was later convicted of murder, looked even worse. After that, I had respect."

But Lipsig continued to fight for recognition. While his classmates got jobs in Brooklyn law firms after graduation, he rented a cubbyhole of a room in a Manhattan office. "I knew I couldn't work for anybody," he says. He visited every lawyer he knew and asked for the cases they couldn't handle. "I turned to negligence law because the tragedy-ridden always had my sympathy," he says. "I couldn't bring back their health, but at least I could get them some money for their pain and suffering." He established his reputation by winning his first twenty suits.

Unlike other areas of law, where attorneys can entertain potential clients at the Four Seasons or Lutèce, a personal-

injury lawyer rarely meets his clientele until after the injury occurs. Consequently, a lawyer's name must pop into the victim's mind like a brand of dishwashing liquid. Lipsig solved this dilemma by getting as much press attention as possible. Whenever there was a freak accident or case involving "colorful" clients, he jumped right in. The yellowed newspaper clippings in his thick scrapbooks read like the headlines of the *National Enquirer*: \$3 MILLION SOUGHT FOR BOY MADE SICK BY TURTLE ... \$2 MILLION SUIT CHARGES 5 HASIDIM IN KIDNAP TO GAIN DIVORCE ... SUIT CHARGES DOCTOR CAUSED BOY TO BECOME MATURE MALE. He handled John Jacob Astor III's will contest and sued on behalf of Yul Brynner, who became ill after eating sparicris at Trader Vic's. The actor won the largest trichinosis settlement in history.

Over the past 40 years Lipsig has probably gotten more steady publicity than most movie stars. A week doesn't go by in which his name isn't mentioned in the *Post* or the *Daily News*. One of his most recent publicity coups was examining David "Son of Sam" Berkowitz in Attica State Prison as part of a suit filed by Robert Violante, who was blinded by a bullet. "I've gotten Berkowitz to admit that he was a member of a cult," he says, "and at every crime he committed, two, three, or four cult members were present. They committed many crimes that Berkowitz pleaded guilty to." If the print coverage isn't enough, Lipsig is also a frequent guest on *Midday* and *The Joe Franklin Show* and conducts a weekly radio show on WOR.

**L**IPSIG IS EATING JELLY BEANS in his office. He has just interviewed an eight-year-old boy whose leg was severely injured in a car accident. Now he is waiting for the crew of *That's Incredible!* to arrive. It's Lipsig's biggest gig yet. The lawyer is scheduled to narrate a segment on client Daisy Fernandez, who won \$2.8 million in the lottery. Thanks to Lipsig, she beat back a claim by a man who said he had picked her winning number for her and had prayed to St. Eleggia for his success.

The producer and his assistant arrive 45 minutes late. "Sorry," he says, "but we just blew in from a swap meet." Lipsig offers him a candy, but he wants to get right down to business. "First we're going to show Daisy in her old neighborhood," he says. "It's somewhere in Spanish Harlem, I think. Then we're going to film her in Scarsdale, wearing a mink coat. Oh, she doesn't have a mink coat?" he says, turning to his assistant. "Okay, then we'll borrow one."

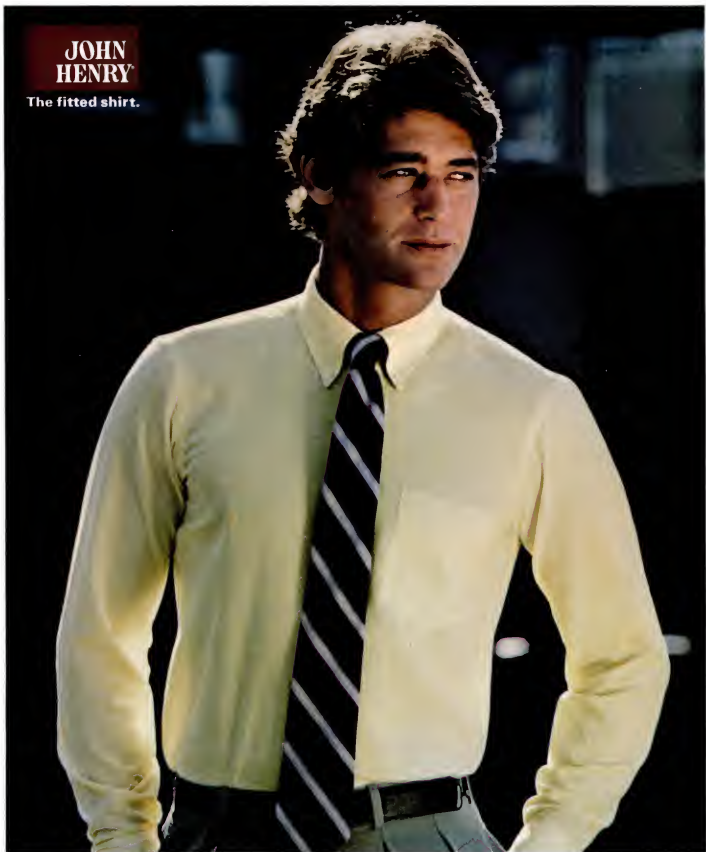
"Now, Mr. Lipsig, you're going to do the voice-over," he continues. "Talk about how it's a real Cinderella story. Standard stuff. Now, I realize that as a lawyer you probably don't have much experience with the media, so don't get nervous. I'll tell you what to do."

At 80, Lipsig may be achieving the kind of celebrity status he's always wanted. There's talk about a Lipsig book and a network series. Agents at William Morris are *very excited*. "They almost got Barbara Walters interested in the Berkowitz story," says attorney Max Lerner, who looks out for Lipsig's show-business interests. "In my opinion, he should be the subject of a feature film, a TV show, and a Broadway musical. The man has real star quality."

At the moment, however, the usually kinetic lawyer is relatively subdued. "I had a heart attack in my forties," he explains. "My doctor told me to give up the practice and move to Florida or I'd be dead in two years. Well, I didn't. And you know what? He was dead in five years." Four years ago Lipsig had a serious operation. "It looked as though I was at death's door. In fact, another lawyer—my heir apparent—tried to have me declared incompetent so he could take over the business. But right from my hospital bed I signed the lease on my office for another fifteen years. It was the ultimate gamble, but I had to take it. You see, I've never been satisfied with my status in life. I'm not satisfied now. I won't be truly happy until the day I walk into the courtroom and the jury stands up and applauds."

**JOHN  
HENRY**

The fitted shirt.



## **Oxford for the narrow minded.**

Who said the classic oxford button-down shirt couldn't be trim and fitted? The Amherst Oxford, by John Henry, of course. \$23.50.

# **Saks Fifth Avenue**

# Winning Looks

## Edgar Lansbury

has produced such Broadway hits as *Godspell* and *The Magic Show* and several films, the latest of which is *The Killing Hour*, recently completed.

Silk-and-wool suit, \$450, and cotton shirt, \$60, by Alexander Julian; silk-rip tie, \$32.50, and linen handkerchief, \$5; all at Camouflage (141 Eighth Avenue, at 17th).

## Rob Wallace,

a broadcast journalist, produces news segments for A.B.C.-TV's magazine show. 20/20.

Cotton-ottoman jacket, \$250, and trousers, \$145, at Charivari (2339 Broadway, at 85th) and Henri Bendel's cotton-and-linen shirt, about \$155 at Barney's, Bendel's, Charivari; all by Perry Ellis.





By  
Henry  
Post

*If you are successful, look it. Clothes don't make the man, but they do play an important role in a man's career. Each of these four men has achieved recognition in a different field, and each has a style that works for him—a style that projects an image of self-confidence.*

*In the office, all favor a variety of now classic silhouettes. Relaxed weekends call for light cotton sweaters, active sports for practical clothing, evenings for summer sueded and lightweight jackets. And no matter what the time or place, the style says success.*

**Alan Wanzenberg**

studied architecture at Harvard. Formerly with I. M. Pei, he is now in partnership here with Ied Johnson.

*Custom-tailored wool-and-cashmere suit, \$900, cotton shirt, \$95, and silk tie, \$25, to order from Dimitri Couture (110 Greene Street).*

**Ronald Lynch**

is the program director of the Institute for Art and Urban Resources, which administers the P.S. 1 and Clocktower museums.

*Cotton sport jacket, \$300 at Charivari; cotton trousers, \$126, cotton shirt, about \$55, and silk tie, about \$35, at Barney's and Charivari; all by Giorgio Armani.*



## Country Weekends



From far left:  
Cotton sweater vest,  
\$150, and shirt, \$60, at  
Charivari; cotton trousers,  
about \$145 at Barney's,  
Bendel's, Charivari;  
all by Perry Ellis.  
Cotton-and-linen sweater,  
\$230, and linen trousers,  
\$155, at Charivari;  
cotton-and-linen shirt,  
about \$90 at Bergdorf  
Goodman and Charivari;  
all by Pinky & Dianne.  
Shoes, \$145 at Ground  
Level (152 Eighth  
Avenue, near 17th).

From near right.  
Hand-knitted cotton  
sweater by Tijuca, \$175 at  
Steve (97 Wooster Street);  
cotton trousers by Basco,  
\$48 at Bloomingdale's.  
Cotton sweater, \$80 at  
Barney's and Stewart Ross/  
Stone Free (754 Madison  
Avenue, near 65th);  
cotton-poplin trousers,  
about \$60 at Crow's Nest  
(409 Bleecker Street),  
Piero de Monzj (824  
Madison Avenue, at  
69th), Sils Mara (999  
Lexington Avenue, at  
72nd); all by Basco.



## The Sporting Life

*Cotton sweater, \$45 at Saks Fifth Avenue, and jeans, \$52.50 at B. Altman and Bloomingdale's, by Ron Chereskin.*

*Cotton tank top, \$18, and Rugby shorts, \$30, by Calvin Klein, at Bloomingdale's; suede-and-leather sneakers, \$49 at Ground Level.*





Warm-up suit (pants not shown), \$224, cotton polo shirt, \$50, and shorts, \$69, by Fila, at Mason's Tennis Mart (911 Seventh Avenue, near 57th).


Cotton camp shirt, about \$35 at Barney's and Sils Mara, and shorts, about \$35 at Barney's, Sils Mara, Steve, by British Khaki.

Climbing gear courtesy of Tent and Trails. Fuji bicycle courtesy of Manhattan Express Bicycle Shop. Fishing vest and gear from Herman's World of Sporting Goods.

## In the Evening

From near right: Suede shirt, \$375, and linen trousers, \$60, by Calvin Klein, at Bloomingdale's. Suede vest, \$500, cotton-and-linen trousers, \$150, and linen-mesh shirt, \$110, to order from Dimitri Couture. Leather sport coat, \$495, and cotton shirt, \$47.50, at Barney's and Bloomingdale's; cotton-poplin trousers, \$55 at Barney's; all by Basco.

Women's clothing: near right, by Rebecca Moses; far right, by Julio. Jewelry by Cara Croninger; belts by La Bagagerie; shoes by Susan Bennis Warren Edwards. Hair: Bruno Demetrio of Le Salon. Makeup: Hollywood DiRusso. Models: Marilyn Clark (near right) of Elite Model Management and Patti Oja of Zoli.



Silk-and-cotton jacket,  
\$222 at Charivari; cotton  
trousers, about \$95,  
cotton shirt, about \$55,  
and silk tie, \$32, at  
Barney's and Charivari;  
all by Giorgio Armani.

Men's grooming:  
Hollywood DiRusso.  
Fashion assistant:  
Melanie Skrzek.  
Watches from Tiffany &  
Company.

# IN STYLE

BY  
ANNA  
WINTOUR

## TALES OF THE UNEXPECTED

Two remarkable new spaces, the work of architects Bartholomew Voor-sanger and Edward Mills, have just opened. Dianne B.'s second shop is a spectacular stage set for the designer's theatrical taste in fashion. And Le Cygne, the traditional French restaurant, has gone dramatically post-modern. For each, the owners commissioned the unexpected.

THE NEW Dianne B., in a renovated loading dock at 426 West Broadway, has a feeling of "through the looking glass." According to architect Mills, "the progressive series of arches [below, near right] leads you" through the long, narrow space. The stairs in the center connect with the stockroom below. The dressing rooms, in a hexagonal area (below, far right), are like magic mirrored boxes. Says Paul Sinclair, who, with Dianne Schools, owns the store, "It's a pleasant paradox. Although the architecture is primary, it enhances the clothes."



Photographs © 1982 by ESTO.

Photographed by Peter Aaron





**W**HILE Le Cygne has moved only next door geographically, to 55 East 54th Street, it has moved much farther afield in design terms. In contrast to their original restaurant, owners Michel Crouzillat and Gerard Gallian specified "no red" and "no noise." The focal point is a breathtaking vertical vestibule (left) that draws the eye upward. The second-floor dining area (above left) is reached by way of an Escher-like staircase (above) that adds an element of mystery—one follows it not knowing exactly where it is leading. ■

Cityscape/Carter Wiseman

# LANDMARKS UNDER FIRE

"...The attempt to make landmarking contingent upon real-estate development could create a devastating precedent..."



The rub: The Warburg mansion, on Fifth Avenue.

WHEN THE LANDMARKS PRESERVATION Commission was set up, in 1965, following the demolition of Pennsylvania Station, just about everybody thought it was a good idea. And by the time, four years ago, the U.S. Supreme Court upheld the commission's opposition to a tower planned above Grand Central Terminal, criticizing the agency had come to be thought of as something akin to assaulting motherhood and apple pie. But times have changed. In the past year or so, the number of critics of the Landmarks Commission has been growing, and they are becoming increasingly outspoken. In recent months, the commission's rulings have been attacked as—"depending on the building involved—"precious," "unprofessional," "capricious," and, in the case of a number of churches, "unconstitutional."

It would overstate the case to call what is happening a backlash. But even though much of the new criticism is based on high passion or basic misinformation about the landmarks law, it does pose a threat, if not to the commission's existence, then to its authority. And should that criticism continue to

grow, it could leave the city sharply poorer, in much more than a financial sense.

There is a long history of charges that the commission has been inconsistent in its decisions or excessive in its zeal for historical correctness. An architect who has appeared often before the commission recalls its views on altering the door of one landmark building as "outrageously detailed." But this architect, like many others who have wrestled with the agency, regards such problems as the standard hazards of working with most bureaucracies. A New York without the commission, the same architect insists, would be "a disaster."

At least as far as churches are concerned, some people no longer agree. Early in March, a group called the Committee of Religious Leaders of the City of New York released a 40-page report on the landmarking of religious structures. Although touching on St. Bartholomew's, which is already a landmark, the report concentrates on less distinguished churches and synagogues that are not yet—and do not wish to be—designated

landmarks. Many of these institutions have severe financial problems brought on by dwindling congregations and rising costs, and they fear that designation would require costly upkeep and prevent them from developing their property.

In fact, the landmarks law includes procedures to deal with the problems the churches are facing. Rather than trying to work through those procedures, however, the Committee of Religious Leaders has chosen to go after the foundations of the law itself. The landmarks statute, declares the group, "violates directly the constitutional prohibition against governmental interference with the free exercise of religion."

Strong stuff. Even the defenders of the landmarks law concede that some amendments may be necessary for religious buildings, but the constitutional issue is widely regarded as more inflammatory than substantive. Two weeks ago, the Board of Estimate—which must review Landmarks Commission designations—unanimously approved the designation of the Church of St. Paul and St. Andrew, on Manhattan's Upper West Side, despite vigorous protests from the church. In dealing with the constitutional question, the board invoked a 1980 decision by the State Court of Appeals holding that if a church decides to develop its property for commercial rea-



Capricious? Critics of designation say the Harlem I.R.T. viaduct is a blight.

sons, it is subject to the same land-use regulations—including landmarking—that apply to any other landowner.

More telling than the criticism of landmarking religious structures is the charge that the functions of the Landmarks Commission and the City Planning Commission—which handles zoning matters—overlap. In theory, planning is supposed to deal with what can be built, while preservation is supposed to deal with what is already there. However, if a building becomes a landmark, development, while not prohibited, is clearly limited. And because of that, many people are convinced that the Landmarks Commission is becoming a vehicle for pressure groups opposed to growth of any kind. An example is the proposal submitted last year by the architectural firm of Agrest and Gandelonas for a fifteen-story tower on East 71st Street. The proposed building satisfied all the local zoning requirements, but because it fell within the Upper East Side Historic District, it became subject to landmarks review. And although the design was a sensitive one, the commission turned it down as inappropriate for one of the few remaining low-rise blocks in the area. That, supporters of the tower felt, was a planning decision rather than a preservation one.

Similar charges have greeted two other recent designations now before the Board of Estimate. One is the Mount Nebah Synagogue, on West 79th Street, which would make a tasty site for a high rise. The commission conceded that Mount Nebah is of limited aesthetic merit, but designated it nonetheless, having found it to be historically significant. Another example is the I.R.T. viaduct on Broadway between 122nd and 134th Streets. Harlem residents have condemned the designation of the structure—which the Landmarks Commission found to be “an excellent example of a parabolic braced-arch structure”—claiming that the viaduct is a blight and that the commission is blocking attempts to upgrade the area.

Just as in the case of landmarking churches, there is certainly room for refinement of the relationship between planning and preservation. But here again it is a matter of fine-tuning. The case of the Warburg mansion, a wonderfully ornate “château” that is now part of the Jewish Museum, on Fifth Avenue at 92nd Street, presents a far more troubling threat. There is little debate over the building’s aesthetic distinction. But the museum, which hopes to build a 25-story tower next door, has opposed designation, apparently preferring to get on with its development plans unhindered by landmarks questions about the new building’s impact on the older one. Despite that, the commission has designated the building and is awaiting Board

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of Estimate action this week. And there's the rub.

It is generally assumed that the Board of Estimate is supposed to review landmarks designations in light of the greater interests of the city, rather than according to the wishes of a particular property owner. But in this case, efforts are under way to make approval of the designation contingent on support for the Jewish Museum's building plans. The idea has caught the fancy of City Comptroller Harrison J. Goldin, himself a member of



**'Tasty's** The Mount Nebo Synagogue.

the Board of Estimate. In a letter to Landmarks Commission Chairman Kent Barwick, Goldin has recommended that the mansion be landmarked only on the condition that, among other things, the owner "be permitted to increase the bulk of its proposed building beyond the limits imposed by existing zoning restrictions."

The law defines a landmark as "any improvement, any part of which is thirty years old or older, which has a special character or special historical or aesthetic interest or value." If Comptroller Goldin's terms are accepted, landmarks will, in effect, be held hostage to development. In the bargain, Goldin is calling for a variance to the zoning laws, the very brand of trade-off the City Planning Commission has tried to restrict with its new midtown-zoning proposal ("Cityscape," March 8). Such a course represents nothing less than an attempt to disenfranchise the Landmarks Commission by turning its designation authority over to another body, one with none of the fact-finding capabilities of the commission staff. It would, if accepted, create a devastating precedent.

The thinking behind Goldin's proposal is not unlike that which moves the Committee of Religious Leaders. Implicit in both is a suggestion that land-

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marks designation "freezes" a building, making change or demolition impossible. Not true. The landmarks law allows any owner of a designated property to appeal for relief. To be sure, alterations must be cleared, but they are not forbidden. And if an owner proves he cannot afford to carry a landmark, and if neither he nor the city can find a buyer, he can have the designation withdrawn and tear the building down. In the case of nonprofit institutions, only three hardship applications have ever been filed, and all have been granted.

What many of the critics of the commission really seem interested in is simply speeding the process up by end-running the landmarks process. But that process was put in place precisely so that there would be time to consider the issues in detail—and, most important, independently. A building is judged to be a landmark according to aesthetic and historic standards—however vague those standards may sometimes appear to be—and they should have nothing to do with an owner's financial prospects. That issue can—and should—be dealt with after designation.

Why is the Landmarks Commission coming under increased fire just now? The major reason is that the bucks are bigger. The commission is no longer limiting its designations to small-scale reminders of the city's distant past. Indeed, the designation of the Upper East Side Historic District last spring involved 1,044 buildings located on some of the most desirable real estate in the world. And the commission is now considering such prime properties as Lever House, on Park Avenue. "This is a time of tremendous change in the city," notes Commission Chairman Barwick, "and there seem to be a lot more people paying attention to what will be developed and what will be preserved."

Paying attention is the key. Without attention there is likely to be more of the kind of thinking that produced Comp-troller Goldin's letter. And it is not so great a leap from making a new designation contingent upon a development deal to arguing that a changing socioeconomic scene makes old designations irrelevant.

Last month, the Municipal Art Society held an exhibition entitled "Landmarks That Aren't: New York's Unprotected Treasures." It included photographs of 30 structures widely assumed to be official landmarks but in fact not designated. Among them were Riverside Church, Rockefeller Center, and the Woolworth Building. Consider, for a moment, an exhibition that might be held at some future date that included the Flatiron Building, the Brooklyn Bridge, and St. Patrick's Cathedral (all designated), and called "Landmarks That Used to Be."

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## EAT HERE AND GET LAUGHS

"...M-G-M seems nervous about releasing Barry Levinson's *Diner*, a brilliant comedy about sexual panic in the fifties..."



Home away from home: Kevin Bacon, Mickey Rourke, Daniel Stern, and Timothy Daly.

IN THE LATE FIFTIES, AT MY GENTEEL, very serious New York private school, a boy who went out with a girl would be greeted by his friends on Monday morning with the ritual demand "Whadja get?" The answer, all too often, was not very much. "Bare brain," we said, speaking the words with elaborate public disgust (*another weekend wasted*) accompanied by unspeakable private relief (*thank God she wouldn't go any farther*).

I thought of these nervous exchanges when I saw *Diner*, a brilliant new comedy set in 1959, because the six young men in it, though in their twenties, are still comparing notes, boasting of their "feels," and taking bets on what they can "get." The joke, of course, is that these heterosexuals are terrified of women, so no one gets anything. A mixed group of Catholic and Jewish buddies in Baltimore, they stay up all Friday night talking to one another, lapping up gravy-covered French fries at their favorite diner, and chasing around town on some sort of stupid but exhilarating errand. A few are making their desultory way through graduate school; the others work at jobs they don't care about. Half infantile, half middle-aged, they live in that peculiar existential vacuum so typical of the fifties. Boys of an earlier gener-

ation would have gone to war and had some real experience; a few years later they would have been shamed out of their fears by the sexual revolution and the counterculture. In 1959, however, they could be obsessed with jokes and pranks, and no one was around to make them feel they were wasting time.

*Diner*, an autobiographical film written and directed by Barry Levinson, is a small American classic. Yet the producing company, M-G-M, seems nervous about it and hasn't set an opening date. The movie consists of interlocking vignettes without a heavy dramatic climax; it's quirky and delicate, anecdotal and witty rather than uproarious. Perhaps the company was outraged at being presented with a work of art when it was expecting something else. M-G-M may have been fooled by Barry Levinson's credits. Levinson wrote material for Carol Burnett's TV program, collaborated with Mel Brooks on the screenplays for *Silent Movie* and *High Anxiety*, and co-wrote the grandstanding, noisily hyperbolic... *And Justice for All*. Nothing in his professional past could have prepared us for the subtlety and gentleness, the sweet, wistful satire of this movie, or for his extraordinary ability with actors.

When George Lucas made his autobiographical film, *American Graffiti*, he instinctively gravitated toward the pop-mythical aspects of his boyhood—the neon-lit lyricism of cruising in the California night. Trying for broad farce, Lucas created characters who were types—Terry the Toad, the class nerd; a gum-chewing, hot-to-trot girl in a blond wig. But Levinson, working closer to life in the seedy Baltimore milieu, creates characters who are cranky, crabby individuals, and he seems to have found some of the most talented young actors in the country to play them.

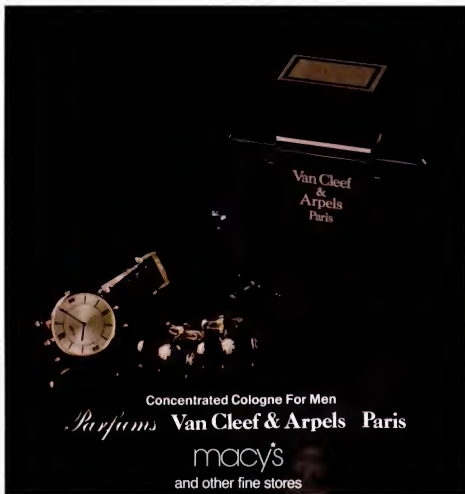
Eddie (Steve Guttenberg, from the atrocious *Can't Stop the Music*) is a barrel-chested sports nut with a teenage boy's truculent lower lip and high-flying giggle. A Jewish prince at home, he sleeps until midafternoon, at which time his mother happily chases him around the kitchen with a knife (screaming "You *thing*!") before giving him his fried-baloney sandwich for breakfast. Eddie's impending marriage to a girl he's been dating chaste for five years provides the frame for the movie; his sexual inexperience and terror give it an undercurrent of panic and dismay. Most of the time he hangs out with his best friend, Billy (Timothy Daly), a cooler, more adult boy, and with the ineffable Modell (club comic Paul Reiser), a polite fustpot for anything directly ("Is that roast beef in your sandwich?" he says when he wants a bite).

Levinson has had plenty of training in broad comedy, and he knows how to tell a joke. In *Diner*, however, he seems to have set up farce situations and then taken all the easy laughs out of them. The result is dialogue that sounds eerily naturalistic—"overheard" dialogue, so dead-on accurate and funny that one stares at the screen in wonder. When Eddie and Modell hassle each other over roast-beef sandwiches, they're like two old warriors who have been contentedly arguing in the back of dairy restaurants for 30 years—what's hilarious is the nagging, finicky outrage in such young men, the bizarre punctiliousness about trivia. Levinson has caught the peculiar low-brow Jewish scholasticism of the fifties—the fabulous knowledge of sports and pop music that took over whole lives. In



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a movingly written and played scene, the one married man, Shrevie (Daniel Stern), rages at his baffled wife (Ellen Barkin) because she won't do the one thing that truly gratifies him—she won't ask him to name the songs on the flip side of hit single records. He's convinced that his amazing connoisseurship in these matters, meaningless to her, is the key to his emotional life, and he storms out of the house and goes back to the diner.

In its casual way, *Diner* is devastating on the idiocies of "male bonding"—the way fear and ignorance of women keep men at the adolescent jerk-off level. Indeed, feminism may have colored Levinson's memories of himself and his friends. Yet he's not bitter like the feminists; hanging out at the diner was too much fun. Like Fellini in his autobiographical film about young loafers, *I Vitelloni*, Levinson mixes satire and warm affection; the ambiguity of his feelings as well as the men's radiant fellowship with one another—the high-pitched excitement of their games and private jokes—stop us from snickering.

Surely we're meant to admire the upper-class Catholic bad boy Fenwick, the kind of alcoholic doomed youth with murder and blasphemy in his eyes who will do anything for a laugh. The gifted Off Broadway actor Kevin Bacon gives him a self-mockingly satanic laugh and dissolute good looks—he's both attractive and creepily self-destructive. And we're meant to love the fixer and ladies' man Boogie (Mickey Rourke), who takes bets on everything—for instance, whether he can get a beautiful blonde he takes to the movies to lay her hand on his member. The soft-voiced Rourke, who was marvelous as the professional arsonist in *Body Heat*, uses his crinkled eyes and sad smile to make Boogie the most reassuring of con men. He sounds almost rational as he works up a fantastically complicated explanation for the outraged girl of exactly how his penis came to be thrust through the bottom of the popcorn box sitting in his lap.

The movie takes place during Christmas week 1959, the week the Baltimore Colts beat the Giants for the championship—the climax of these boys' lives. The turbulent sixties (which they won't enjoy) and grim adulthood lie ahead. Several times Levinson leads the men toward catastrophe, but then he pulls back. He won't lower the boom on them, perhaps because he knows it has already fallen. They will marry without passion, work without conviction—they are trapped. In conventional dramatic terms, little happens in *Diner*, but it offers a completed vision of life, ecstatic in its recovery of forgotten pleasures, melancholy in its knowledge of how small a chance these men ever had of claiming their freedom.

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LAURENCE CUERS (NATHALIE BAYE), THE heroine of *A Week's Vacation*, has taught French at a Lyons high school for ten years, and she's grown disgusted with her job. Fond of kids, and by nature kindly and helpful, she can't face the classroom anymore, and a stack of fresh papers alarms her so much she stuffs them into the incinerator. In the wake of the post-1968 reforms, the school has tried giving the kids slide projects and screenplays rather than papers to write, but, as Laurence tells a friend, "the more freedom of expression we give them, the more clichés we get." Sunk in an uneasy state of TV-caused indifference, her kids have become insolent and distant. Laurence is in a real fix: Old enough to be bored, she's too young to be cynical. When she takes a week off, she goes into a funk, re-examining everything in her life.

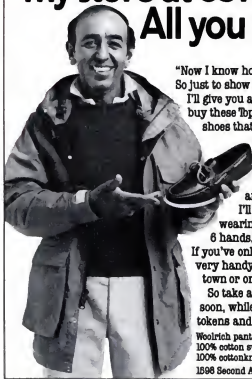
The director, Bertrand Tavernier, 40, who wrote the screenplay with his wife, Colo, and with Marie-Françoise Hans, has always shown a fondness for dissatisfied people who keep on going, a sensitivity toward the pathos of unfulfilled longings. Tavernier's *The Clockmaker* and *Let Joy Reign Supreme*, two of the best French films of the seventies, featured classic performances by the director's alter ego, Philippe Noiret, a man whose melancholy is so deeply felt it's a sign of life.

*A Week's Vacation* isn't as forceful as those movies, but it's still a lovely film. Laurence fights with her boyfriend, withdrawing sexually, and visits her parents, only to discover that she can no longer be close to them, and Tavernier chronicles her every moment of unexpected and unwanted self-absorption. Wandering ruefully through the shivery, pale winter air of Lyons, the beautiful, fine-boned Nathalie Baye plays Laurence as a modest woman mortified by her newfound self-centeredness.

But *A Week's Vacation* is almost too gently conceived. Laurence's worshipful, utterly supportive boyfriend (Gérard Lanvin) seems like a fantasy; Lanvin is an actor with sexual presence, but Tavernier gets little out of him but puppy-dog cuteness. And it would have been interesting to see more of Laurence's classroom experiences with the students (we have to take her complaints on faith), and perhaps to find out what they thought of their teacher. Yet the filmmakers have had one startling idea: They confront Laurence with two middle-aged men (Michel Galabru and the redoubtable Noiret) who were once student failures—dunces—and who are now eloquent on the misery of a student's lot in a way that no young person could ever be. Laurence listens intently, yearning to discover in their old humiliations a way back to the kids who need her so desperately.

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Although it's difficult to make generalizations about California vintages, 1978 is considered one of the finest Cabernet years of the decade, and it's the most widely available vintage today. Growing conditions were almost ideal, and, as one Napa wine-maker said, "in 1978, a fellow could have fallen off a passing turnip truck, brushed himself off, and made a fine wine." This was not the case in the drought years of 1976 or 1977—many wines were too intense and lacking in fruit and complexity. And the 1979s were marred by rain during the harvest, so their quality is uneven.

Fifteen years ago, there were only 2,700 acres of Cabernet Sauvignon in California; today there are more than 23,000 acres devoted to this grape. Although this amounts to less than 7 percent of all the acreage planted with wine grapes, Cabernet Sauvignon is acknowledged as California's finest red wine. It is now marketed by more than 240 wineries—and with new ones appearing every year, it gets harder for even the most enthusiastic consumer to keep up with the finest bottles.

It's true that in Bordeaux there are more than a hundred châteaux, or vineyards, whose names are familiar to many wine drinkers, but it's easier to determine the style and quality of individual wines. A wine's appellation of origin—Médoc, St.-Emilion, Margaux, St.-Julien—defines its overall style, and several vineyard classifications are also helpful in determining the



relative quality of a particular château.

In California, however, the situation is not as structured. There, the wine-maker often plays a greater role in determining the style of a wine than does its place of origin, and he may decide to change that style from one year to the next. As for quality, although a number of wineries have made a reputation for themselves, there is no established hierarchy to guide consumers. Furthermore, few of the wineries whose Cabernets are widely acclaimed today have been around for more than ten years.

There are, in a sense, ongoing classifications, in the form of the many blind tastings that are organized by consumers and writers. The advantage of such tastings is that they enable new wineries to achieve immediate recognition. The disadvantage is that full-bodied, tannic, high-alcohol, oaky wines often fare better than those that display balance and subtlety, because the former stand out when tasted against other wines (rather

than with food) and because many people equate power with quality and longevity. That's a problem that also occurs when California Cabernets are pitted against red Bordeaux in blind tastings. Given the long-established reputation of red Bordeaux, it's understandable that California wine-makers would use those wines as a reference point to evaluate their own achievements. And when certain California wines were ranked higher than some of the most famous Bordeaux in tastings, it caught the attention of those who had been slow to take California wines seriously.

Of course, while it must be encouraging even today for a young California wine-maker to be told that his first vintage has been ranked—no matter by whom—above that of a vineyard that has been producing fine wine for 200 years, it's also important to recognize that once the point has been made about the remarkable quality of California wines, continuous comparisons are pointless. Advocates of Bordeaux claim that it's misleading to compare a young Bordeaux with a young California Cabernet, because the Bordeaux is still tannic and closed in. It seems to me, though, that more often than not, the California wines that are ranked higher are even more tannic and harsh than the Bordeaux examples, but they also display a deeper color, more body, and a riper, more opulent taste that make a Bordeaux seem thin and light by comparison. The Bordeaux may have more finesse, complexity, and harmony, but it is not as voluptuous and mouth-filling as many California Cabernets. Yet we know that fine Bordeaux can mature gracefully for ten or twenty years, while the potential of powerful Cabernets to improve with age is far from certain.

California wine-makers emphasize varietal character, trying to achieve the maximum impression of Cabernet flavors. The Bordelais try to produce balanced wines that represent the style of the vineyard or of the appellation of origin and that will complement food. In fact, even in the Médoc, where Cabernet Sauvignon is the most widely planted variety, many top châteaux have 30 or 40 percent of Cabernet Franc and Merlot in their vineyards precisely because they seek balance and a vineyard style, not varietal intensity.

Those who prefer certain Cabernets in blind tastings are simply expressing a preference for big, one-dimensional wines that are unquestionably impressive but not always enjoyable at the dinner table. As Sergio Traverso, who is currently the wine-maker at Concannon, put it, "Many consumers are confused about what they want. They are impressed by powerful wines, even though they drink very little of them, and are often disappointed by elegant wines, even though they end up drinking much more."

As a matter of fact, even some California wine-makers whose wines have done well in blind tastings have begun to modify their style to produce wines that are more restrained, with less alcohol, tannin, and new-oak flavor. This can be seen in many examples of the 1978 vintage. Although some newer wineries are getting attention by introducing dark, harsh, penetrating wines that maximize varietal intensity, many wine-makers agree that even if conditions in 1978 had been identical to those that produced the highly acclaimed 1974s (which they weren't), most wineries would not have made such exceptionally rich and robust wines again, because there has been a stylistic evolution away from powerful wines—which have proved difficult to sell—to those with greater balance and elegance.

I recently tasted more than 50 1978 Cabernets and found a number of excellent ones that vary from moderately priced and relatively drinkable to expensive, positively flavored wines that require a number of years of bottle age.

Among the less expensive 1978 Cabernets that can be enjoyed today are the attractive, dependable Louis Martini (\$5.49); the restrained, appealing Beaulieu Vineyard "Rutherford" (\$8.29); the balanced, agreeable Souverain (\$6.99); the youthful, ripe Parducci (\$6.99); the flavorful, somewhat more tannic San Martin (\$7.49); and the lighter but well-knit Pedroncelli (\$6.25). All these wines represent good value.

At the other end of the scale are such deep-colored, rich, tannic, and intense wines as William Hill (\$18) and Cassayre-Forni (\$14), good examples of

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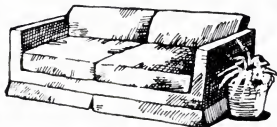
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just how different a powerful California wine can be from even the biggest Bordeaux. For all the size of these Cabernets, however, they are not lacking fruit and fat.

Some well-structured, tannic, but complex and balanced wines that seem particularly well made include Burgess (\$10.65), Ridge "York Creek" (\$16.25), and Sterling (\$13.49). Firm and nicely textured without being oppressive, these are very good examples of 1978 Cabernets.

Of the wines that combine body, fat, and fruit with enough support to give them longevity, Stag's Leap Wine Cellars' "Stag's Leap Vineyards" (\$15) is especially elegant; Hacienda (\$13) and Shafer (\$14) also combine richness and balance.

I found a number of wineries whose Cabernets were somewhat lighter in 1978 than in previous vintages but no less attractive for showing restraint and greater accessibility. The Cabernets include Chappellet (\$12.75), Mt. Veeder (\$14.99), Clos du Val (\$13.50), Joseph Phelps (\$12.45), and Caymus (\$18). These wines are good examples of a more subtle and stylish approach to California Cabernets, as is the well-balanced Domaine Laurier from Sonoma's Russian River Valley (\$10.95).

Some 1978s are nicely structured, elegant, and distinctive, combining fruit and tannin, with no hard edges. Raymond (\$9.99), Arroyo Sonoma "Special Reserve" (\$12.99), and Clos du Bois (\$9.99) are such distinctive wines, as is the slightly riper Robert Mondavi (\$12.39) and the somewhat firmer and more tannic examples from Alexander Valley Vineyards (\$10.59) and Rutherford Ranch (\$10).

One of the defects of certain California Cabernets is an overripe, prunelike aroma and a flabby, diffuse taste. But when a wine-maker combines lush fruit flavors with structure and some balancing acidity the result will be a generous and appealing wine. Trefethen (\$11.99) is an excellent example of this, as is Villa Mt. Eden (\$18). (Despite its ripeness and elegance, Villa Mt. Eden may leave a bitter taste if you know that this wine sells for \$6 less in California, as does Caymus.)

Prices for many wines may be lower in some stores, of course, but Cabernets in limited supply, such as Cassayre-Forni, Hacienda, William Hill, Raymond, Shafer, and Stag's Leap may cost \$1 or \$2 more.

As is clear from these notes, at the moment there is no shortage in the availability of excellent Cabernets in the 1978 vintage, but if I was asked to select half a dozen examples that particularly impress me, I'd choose Burgess, Clos du Val, Domaine Laurier, Ridge "York Creek," Stag's Leap, and Trefethen. ■





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Telling New Yorkers about the urban pleasures of another city may make about as much sense as telling Frank Sinatra how he's just got to hear your six-year-old sing "High Hopes". Yet

Toronto's innocent worldliness has been charming visitors for over a decade. And among the 21 million who dropped by last year, there were a healthy number of New Yorkers.

### What's so good about Toronto?

Toronto enjoyed its first heady moment in the international limelight some years back when it appeared that many other cities were in trouble. In 1975, Toronto was lionized by the foreign press as being "the world's newest great city". Times have changed, and so has Toronto. It got better: friendlier and more sophisticated; secure, but not smug.

From the quiet parkland of its island playgrounds, Toronto presents its public face with a skyline as spectacular as any in the world. Among the many monuments to Toronto's commercial success, two stand out. It's hard to miss the soaring grandeur of the 1,821-foot-high CN Tower, unless low cloud gets in the way. While to the east the shimmering wedges of the

Royal Bank Towers gleam from gold to pewter, changing colour according to the weather and the time of day. That's what happens when you put real gold in your windows.

At street level is another Toronto, a tapestry of neighbourhoods that work together and play together. Rather than a melting pot, Toronto presents a smorgasbord of ethnic delights. Each summer we celebrate this wealth of culture with a 9 day festival called Caravan. Throughout the city the various people that make up Toronto present the food, drink and fun that makes up their heritages. This year there will be over fifty pavilions, so be sure to get your special passport (\$10.00) — come to Toronto and see the world.



### Why nobody talks about our Broadway?

People don't have much to say about Toronto's Broadway Avenue. Probably because it's a quiet residential street in the north end of town whose only lights are streetlamps. But if we don't have the famous street, we do have the famous plays, some of them before they hit your Broadway. With

some 50 active theatres, Toronto is the third liveliest centre for the lively arts in the English-speaking world, behind New York and London.

And when you consider that Toronto is the second largest art market in North America, it makes for a great nesting place for any serious culture vulture.

## Torontonians used to talk sports, now we talk food.

It's been a long time coming, but Torontonians, once singularly obsessive about their sports teams, have broadened their cultural allegiances. We still cheer on our players, but now they're as likely to be on stage as on the field or on the ice. And to find the real stars, you don't look to our stadiums, you look in our kitchens. Some of the finest chefs on the continent are here, performing their sensual magic on a truly appreciative audience.

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## Come to the cabaret.

After dinner there's lots to do. There are dinner theatres for those who like to stay put. If it's comedy cabarets you're looking for, in Toronto you're laughing. Or there are the night clubs, the after-hours clubs and all that jazz.

Variety is the spice of Toronto. Follow a night at the opera with a day at the races. Take in the antics of our famous Second City troupe, or take in the Metro Zoo. Either place, the entertainment's bound to be pretty wild. For a complete change of pace, have a stroll through our parks, check out the show at the Art Gallery of Ontario, or get into a different space with the laser show at the McLaughlin Planetarium.

## Some people never grow up.

If you are among the very young at heart you can play to your heart's content in Toronto. Start with Ontario Place, a lakeside maze of bridges, pods, pathways and pavilions, where you can see a movie on a screen six stories high or hear top-name entertainers in an outdoor amphitheatre. Here too is the popular Children's Village for romping, stomping and cavorting kid-size. It's great if you're a kid and something of a godsend if you've got kids.

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## Grand hotels.

Some people judge a city on the merits of its hotels. Toronto is a popular convention city so lots of people have come to enjoy the way we cater to the needs of visitors. They're all excellent, so picking a place to stay is largely a matter of where you want to be. The "Airport Strip" offers the convenience of being close to travel connections and has some remarkably good dining rooms. The Skyline Hotel is but one of the many fine accommodations.

The Yorkville area brings you closer to shopping and the Four Seasons Yorkville puts you steps from fashionable restaurants, boutiques and entertainment.

Yet another wonder to behold is Canada's Wonderland. Just outside the city is this brand-new 370-acre theme park complete with five theme areas, a multitude of rides and entertainments (including four roller-coasters), all presided over by a spectacular man-made mountain. Anyone for some good clean fun?

Within view of the lake stands the stately Royal York Hotel, long a feature of Toronto's skyline and of her social life as well. This gracious lady still extends an elegant welcome to travelers and provides a proper setting for the likes of Peggy Lee and Tony Bennett.

If the Royal York is the Queen of the downtown hotels, the newly-restored King Edward is the reigning monarch. Painstakingly renovated, the "King Eddie" is perhaps the crown jewel of Toronto's many fine hotels. Even if you don't stay there, it's well worth a visit for high tea—very, very British, don't you know.

## Super shopping or simply playing the markets.

Saturday mornings, stroll Kensington for the full flavour of a foreign market. Join the barter and banter of butchers, fishmongers and green grocers from every corner of the globe. A good alternate is the St. Lawrence Market, a Toronto landmark where you can run the gamut of edible earthly delights from abalone to zucchini.

The same variety is a feature of all Toronto shopping. You can say hello to some good buys at the designer shops and boutiques in the mews, courtyards and winding lanes of Yorkville; or in the more than 900 shops and restaurants in our underground city. Or find it all under one giant glass roof at the Eaton Centre.

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## Let's take a trip to Niagara.

Only ninety miles from Toronto is Niagara Falls, one of the seven natural wonders of the world. Niagara Falls is something of a sightseer's cliché. The standard adjectives — awe-inspiring, spectacular, tremendous, thundering — all hover over the Falls like the billowing mists. Nonetheless, Niagara Falls rates more than a simple "pretty", and no visitor ever looked on them without feeling belittled by this compelling example of the force of nature. Naturally the Falls are subject to man's scrutiny. You can sail up to them or

walk under them. After you've seen them from below you can view them from above, from a restaurant atop a tower. It brings new meaning to *haute cuisine*. Less easy on your stomach is the high excitement of rising above it all in a helicopter.

A little downstream you can travel 1,800 feet across the gorge by cable-car. Or descend by elevator to the very edge of the river, where its awesome currents swirl and churn in a mighty whirlpool.



## There's more to Niagara.

Clustered about Niagara Falls is a community of man-made attractions vying with nature for the interest of the millions of visitors to the Falls themselves. At Marineland and Came Farm two giant killer whales are the star performers. But hosts of other animals are standouts in their various swim-on, walk-on and trot-on roles. Popular acts are the lordly Bengal Tigers, and who can resist feeding the herds of tame deer.

Within earshot of the Falls are those

enduring classics of the Niagara experience, including two wax museums, one horror house, and a variety of exhibits commemorating the daredevils who challenged the forces of fate and gravity.

For those possessing a more scholarly curiosity, there's North America's oldest museum, while the area's well-groomed parkland and horticultural displays provide a peaceful and ordered backdrop to the relentless roar of the Falls.

## Places to play.

All plays and no play is not what Ontario's about. For a little variety, Pyramid Place, near Niagara Falls, offers IMAX movies and further family fun. Fort Erie welcomes you with the excitement of Crystal Beach, one of the largest amusement parks in Canada. And for those with an affection for thoroughbreds, Fort Erie Race-track offers a full summer schedule of top-notch racing.

For animals of a different stripe see the tigers running wild at the Rockton African Lion Safari, not far from Toronto. As well as lions and tigers, there are elephants, zebras, monkeys, giraffes — a veritable Noah's Ark all roaming about 500 acres. The idea is you drive through, so the animals feel free to move about while you stay safe in your car. If you've got a convertible, may we suggest you take the guided safari bus.

## A Quiet Sense of History.

The whole region between Fort Erie and Toronto was settled early and boasts a long and colourful history. Old forts and battle monuments mark a time when relations between our countries were less than friendly. Now this military legacy provides visitors further opportunities to explore British fortifications at Fort Erie and Fort George, the silent guardians of the entrances to the Niagara River.

The towns and villages of southern Ontario have to some extent kept the past as part of their present. In Fergus, northwest of Toronto or Maxville, south of Ottawa, the Scottish heritage finds expression in highland games. These events are a feature of many rural festivities, so great was the Scots' cultural contribution to the life of the province.

Other centres like Kitchener and Elmira retain something of the flavour of the Pennsylvania German Mennonites who settled the area after the American Revolution.

The farmers' markets here are a treat for aficionados of hearty old-country fare. And towns like Doon or Elora are just plain pretty, enjoying the natural advantages of picturesque locations while maintaining in their architecture the best of their turn-of-the-century heydays. All over this part of Ontario you'll find the happy circumstance where nineteenth-century buildings today house country inns, and antique shops still turn up significant examples of period furniture and glass.

## Plenty of Greenspace.

Surrounding our cities, towns and villages is parkland and farmland. Whether it's a drive along the Niagara Parkway or quiet meander through the peaceful country along the Grand River you'll find us green and growing.

The rich land around Welland and St. Catharines yields roughly a quarter of all Ontario's fresh produce, so you can enjoy the fruits of the harvest and even harvest them yourself, depending on the season and your inclination. St. Catharines itself is a cosmopolitan city that manages to keep its small-town appeal, while Welland presides over the great canal, and, in June, the famous Rose Festival.



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## A place with plays.

Less than two hours' drive from Toronto is Stratford, home of the internationally acclaimed Stratford Shakespearean Festival. From a modest beginning in a tent in 1953, this has grown into a major world theatrical event, involving three theatres and showcasing some of the world's finest dramatic and musical talent. This season's Shakespearean performances include *Julius Caesar*, *The Merry Wives of Windsor*, *The Tempest*, *A Midsummer Night's Dream* and *All's Well that Ends Well*. Musical highlights

feature Len Cariou, Oscar Peterson, The Preservation Hall Jazz Band, Kris Kristofferson, Chick Corea, Gary Burton, the Benny Goodman Sextet, the Primavera Quartet, Bruce Cockburn and Roberta Flack.

The main theatre is located on the gentle swan-cruising Avon River, affording theatre-goers a setting quite different from what they get at home. The lights may be bright on Broadway. But then you can't feed the swans.

## Another place with plays.

At the peaceful end of the Niagara River sits Niagara-on-the-Lake. The first capital of Upper Canada (now Ontario) from 1791-96, this is one of the best-preserved (and certainly the prettiest) nineteenth-century towns in North America. Worth a visit to take in its charm alone, Niagara-on-the-Lake is home of the Shaw Festival. Three theatres and top performers present a feast of Shavian wit as well as other plays and musicals of contemporary interest. This year's Shaw includes the popular *Pygmalion*, the controversial *Too True to be Good* and on a lighter note, *The Music-Cure*.

Between plays, take in the sights of Main Street—it hasn't really changed much in the last hundred years or so. You'll see an 1866 drug store, McClellands Store est. 1835, The Fudge Shop, where they make fudge on a marble slab while you watch, and Greaves Jam, jam-makers for four generations. As you may have guessed, the townsfolk hereabouts take their food seriously. Make no mistake, some of the restaurants in Niagara-on-the-Lake rival the best of the big cities. Best to reserve ahead.

## Ontario's other capital city.

Ontario has two capital cities: Toronto, our provincial capital, and Ottawa, the capital of Canada. Unlike the neo-classical architecture that gives Washington its imperial grandeur, Ottawa's government buildings lean to the neo-gothic, complete with towers topped by filigree and gargoyles.

Parliament Hill changes the Guard more than some people change socks. Each morning, July through August, the Governor General's Foot Guards, in scarlet tunics and bearskin bobbies, perform their military drill with martial music and the majesty of the parliament buildings as suitable

backdrop.

With three rivers and a nineteenth-century canal, Ottawa communes with nature in a manner uncharacteristic of most cities. Civil servants have been known to canoe to work in summer and skate to work in winter, along the historic Rideau Canal. Ottawa is a city where you can lunch at an outdoor café overlooking the canal, then dine on an island. You may find the pace a trifle slow, but then isn't that what a vacation is really about anyway.

This is not to suggest Ottawa lacks for urban pleasures. As with all national capitals there is the pulse of politics, of pomp, power and policy. You might just catch a glimpse of someone important, or bump into your ambassador shopping the Sparks Street Mall. The hotels and restaurants befit a city that's used to entertaining VIP's. And you're never short of entertainment, whether it's at the glittering National Arts Centre or at any of the less formal theatres that are the cultural life-blood of any capital city.

Despite its modern amenities, Ottawa respects and protects its past, whether it's the country simplicity of its 150-year-old farmers' market or the eternal treasures of the National Gallery, home of the major collection of Canada's Group of Seven.



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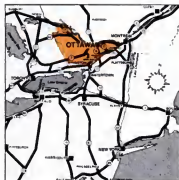
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## HENRY THE DISCREET

"...Contrary to Kissinger's claims, most of the sources of the Cambodia leaks supported the bombing of sanctuaries..."

**Years of Upheaval**, by Henry Kissinger. Little, Brown; 1,214 pages; \$24.95.

HENRY KISSINGER'S SECOND VOLUME of memoirs is chock-full of historical nuggets, illuminating insights, and strategic depth. Unfortunately, it is also shamefully self-serving, evasive, and misleading.

In his foreword, Kissinger concedes that a truly three-dimensional assessment of the events he portrays must await a time when scholars can evaluate his perspectives against those of many other players on the world stage he so often seemed to dominate. As a bit player in one of the most controversial incidents that Kissinger discusses—the tapping of the phones of seventeen officials and reporters—this reviewer can offer those scholars a measure of help.

Kissinger can't bring himself to apologize for his central role in the affair (though he admits it is the one official act about which he is "most ambivalent"). He justifies going after the sources of leaks of such secrets as the bombing of Cambodia on two counts: that they obviously opposed such efforts and leaked information to sabotage them, and that in so doing they risked the lives of G.I.'s and prolonged the Vietnam War. Yet, as the man who broke the Cambodia-bombing story in the *New York Times* and kicked off the whole investigative binge, I can relate that most of the sources did not oppose but in fact supported the bombing of the Cambodian sanctuaries. More important, a case can be made that the war was drawn out and lives wasted by Kissinger and Richard Nixon's strenuous efforts to hide the bombing from the public.

The new administration had assumed power in 1969 determined to send a signal to Hanoi that it was tougher than its predecessors and was quite willing to break self-imposed military restraints in order to force a negotiated settlement on "honorable" terms. Had Nixon announced that he would no longer countenance the killing of Americans from safe havens and would strike the enemy wherever he hid until he made

peace—and received public support, or at least acquiescence—that would indeed have sent his message. But the concealment of the bombing from the American home front assured the flinty pragmatists in Hanoi that they merely had to wait until the new leaders in Washington caved in. Four years and many casualties later, that was the result.

Some portions of Kissinger's narrative, such as the chapters on the frustrating but eminently successful 34 days of shuttle diplomacy in the Middle East, receive almost day-by-day detailed coverage. But, inexplicably, one of the most troubling moments for the president and his inner circle as they resisted the notion of resignation is told in only a few perfunctory sentences.

On August 1, 1974, Kissinger reports, Alexander Haig, then the president's chief of staff, informed him that White House sentiment was heading toward resignation "though the Nixon family was violently opposed." The next day, Haig "told me that Nixon was digging in his heels; it might be necessary to put the 82nd Airborne Division around the White House to protect the President."

Kissinger says he told Haig this was "nonsense." Haig agreed it wouldn't do to operate the presidency from "a White House ringed with bayonets," but he simply wanted to give Kissinger "a feel for the kinds of ideas being canvassed."

That's all Kissinger provides. He doesn't inform the reader that Secretary of Defense James Schlesinger became so alarmed that he directed the Joint Chiefs of Staff not to implement any order from the White House, not even from the commander in chief, without first getting Schlesinger's authorization.

Kissinger doesn't tell us who was "canvassing" this idea of putting 15,000 troops around the White House to "protect" Nixon. Protect from whom? Certainly the Secret Service could have protected him from a few crazies. From federal marshals? From the F.B.I.? Not only historians would be interested in these and lots of related questions. But Kissinger keeps his discreet silence.

Kissinger doesn't mind devoting extensive space—nearly seven pages, in fact—to a discussion of the 1972 SALT I accords, the Anti-Ballistic Missile Treaty, and the Interim Strategic Arms



Troika: Brezhnev, Nixon, and Kissinger during the June 1974 summit talks.

William Beecher, a former Washington correspondent for the *Wall Street Journal* and the *New York Times*, now covers Washington for the *Boston Globe*.

## "...Kissinger devotes extensive space to his Middle East diplomacy, a few sentences to Haig's thoughts of a coup..."

Limitation Agreement. He expends considerable effort countering critics of the accords and concludes, "The first SALT agreement was not extracted from us by clever Soviet negotiators; the conditions it reflected were conditions we had imposed on ourselves by our earlier decisions and our domestic turmoil." What he leaves out is critically important.

One of the principal objectives of SALT I was to preserve America's 1,000 Minuteman missiles by putting a cap on the number of super-large Soviet SS-9 missiles, which if equipped with multiple warheads could threaten all the American I.C.B.M.'s in a first strike. In the negotiations, Kissinger allowed the Soviets to include a clause for "modernization" of all their I.C.B.M.'s—heavy and light—which permitted the replacement shortly thereafter of light, single-warhead missiles by the hefty SS-17 and SS-19 multiple-warhead missiles. That, quite predictably, has led to the current situation, in which all the Minutemen are vulnerable to surprise attack. Nor does Kissinger mention an intercepted conversation—before the deal had been completed—between Leonid Brezhnev

and the commander of his Strategic Rocket Forces checking to see whether the modernization formula would be adequate for his needs.

Some 751 pages later, in addressing the SALT II problem, Kissinger brings up the troubling new SS-17 and SS-19 multiple-warhead missiles. "Emerging so soon after the signature of SALT I, they left little doubt that the Soviet perception of stability was not the same as that of our arms controllers." The principal American arms controller was, of course, Kissinger himself.

Returning from the Middle East shuttle, Kissinger found his likeness on the covers of *Time* and *Newsweek*, the latter depicting him as Superman. But a few days later, he was asked at a press conference whether he had a lawyer to defend him against perjury for earlier congressional testimony about wiretapping and the White House Plumbers unit.

Kissinger confides that he was shattered. He decided to force the issue a few days later by demanding, at an emotional news conference in Salzburg, that such charges cease; otherwise, he would resign. Kissinger expresses puzzlement

at Nixon's "churlish" reaction. But what did he expect? The falling president was grasping at what he hoped would be a successful foreign tour to convince America he was indispensable, and here was his foreign-policy wizard upstaging him and showing who was *really* indispensable.

One of the most poignant passages in the book describes a tour Nixon conducted for Kissinger and Bebe Rebozo to his childhood home in Whittier:

I have always thought of this car ride through Southern California as one clue to the Nixon enigma.... Nixon sought to move the world, but he lacked a firm foothold. That, I suppose, is why he always turned out to be slightly out of focus. His very real gentleness, verging on sentimentality, ran the risk of sliding into mawkishness. And his cult of the tough guy was both exaggerated and made irrelevant because it had to be wrung from essentially resistant material. Nixon accomplished much but he never was certain that he had earned it.

That illustrates the kind of revealing insight Kissinger is capable of bringing to bear on people and events around him. Pity that can't be said for the book as a whole.

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## Dance/Tobi Tobias **EVERGREENS**

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Merce Cunningham HAS WORKED IN the theater for close to half a century. And yet the dance crowd and the wider public who flocked to his recent season at the City Center disagree over the role he should be assigned today. Is it safe to canonize him as a Grand Old Man or is he still an active revolutionary?

These differences were acted out at the first of the Events sprinkled through the regular repertory season, an Event being an 80-minute collage of unidentified selections from the Cunningham canon—presented fragmented or entire, stripped of their customary décors and scores and set to sound created for the occasion. I'd number among those who still find Cunningham dangerous the dozens who left at intervals as well as those who remained to cheer.

It's hard to know how the rest, who greeted the performance as if it were just what they'd been led to expect, retained their complacency in the face of *Winterbranch*, which cropped up whole. Here, plunged in darkness or picked out by searchlight beams, alienated bodies endlessly struggle and fall, often in excruciating slow motion, or run, precipitously, to no perceptible goal. There's no need to interpret *Winterbranch* as a vision of urban or Holocaust terror; it's profoundly shocking simply in the abstract. Its impact has hardly lessened since it was new, in 1964.

The wide range of mood in Cunningham's repertory was evident when, two days after giving *Winterbranch*, the company introduced the antic *Gallopade*. Accompanied by Takehisa Kosugi's *Cycles*, Cunningham, two other men, and five women of assorted sizes appear, decked out in rakish combinations of studio gear and extra-large cowboy shirts, tails flapping. They jounce and sprawl through madcap groupings, couplings, shenanigans.

In the silliest, most engaging stretch, the younger dancers form a circle enclosing their master, who collapses like an unstrung puppet. When their attentiveness wavers, he sneaks off—only to return to his original position, having changed his plaid shirt for one of brilliant aqua. Then Rob Remley woos a reluctant Susan Emery. One's attention is distracted from their hapless courtship by the other six, who sit powwowing



The masterly Merce: Cunningham with company dancers in his new *Gallopade*.

in an upstage corner, gesticulating in exaggerated sign language and bouncing their buttocks on the floor. Finally the members of the sextet rise, assemble themselves for action in two trios, and appear to await a third. Here comes the couple with the fruit of their romance—a giant Raggedy Andy, baby making them three.

Cunningham's new *Trails* is far more neutral. John Cage's *Instances of Silence* seals its hearers inside a humming, rattling car that speeds along a well-traveled highway. The ten dancers take on an uncanny clarity as they zoom close and remote in our field of vision, against Mark Lancaster's glowing red cyclorama. The construction of the piece emphasizes numbers: A duet is followed by a trio, then a quartet; then the permutations are too quick to record; finally there's a leisurely succession of duets.

The couple dances emphasize contrasting physical personalities. For instance, Ellen Cornfield's stocky body, with its juicy movements, is paired with Neil Greenberg's lankiness and slight, appealing awkwardness. The two you remember best are the ones who open the piece: dark, tall Alan Good, with the small, neat head and monumental thighs, and Megan Walker, gawky and mettlesome as a colt. The movement

Cunningham assigns them accentuates the length, reach, power, and quickness of their legs. What a fitting activity for a choreographer of Cunningham's years—making the essentials of dancing look brand-new.

THE FIRST WEEKEND IN SPRING FOUND historical-dance fans as well as early-music buffs at Pace University's Schimmel Center for the Arts, for Concert Royal's "original-instrument premiere" of the Prologue and one act of Jean-Philippe Rameau's *Les Indes Galantes*. In this French Baroque opera-ballet, dancing plays not an incidental but an integral part. To complement the work of James Richman's ensemble, who use antique instruments or their copies and employ period techniques, Catherine Turocy, director of the New York Baroque Dance Company, constructed choreography based on dance notations and iconography of the time. As scholarship, the results are enlightening; as entertainment, they are refreshing.

The Prologue takes place in a pastoral setting where Hébè, goddess of youth, and her ally, Amour, lose the male half of four loving pairs to Bellone, who lures the men away with the promise of martial glory. The couples represent different European countries; thus, the opportunity for dance duets with varying

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national characteristics. The Italians demonstrate the basic form of Baroque dance, which prefigured classical ballet: the elegant, plumb-line carriage, the sprightly steps decorated with beats, the ornamental arm flourishes. The French duo are more languid, circling each other, with unbroken under-the-lashes eye contact. The Spaniards sport castanets and a touch of flamboyance.

Best of all is the Polish duet, performed by Turocy and Roger Tolle. While the movement never departs from its courtly base, it becomes heavier and more ground-conscious here, with friskier beats. Turocy, a small, pretty, apple-cheeked woman with a bubbling style, looks utterly at home in it.

Other occasions for dancing in the Prologue are a sober, macho quartet for the conscripts, who manipulate huge flags on staffs, and a piquant solo for Cupid when Amour (a sung character, like Hébè and Bellone) descends from the sky in a cloud car.

As a result of the European lovers' dereliction, Amour sends his own troops to exotic territories to gather new devotees. Each of the four ensuing acts of *Les Indes Galantes* depicts a foreign romance. In the one produced by Richman and Turocy, "Les Incas du Pérou," a conquistador, Carlos, woos the native princess, Phani, away from her people and their "primitive" religion. His rival is the tribe's high priest, Huascar, who is not above representing his desires as the will of the gods. The action culminates in earthquake and volcanic eruption, theatrical counterparts to the passions of love, lust, anguish, and suicide.

The dancers play Incas, their basic-Baroque vocabulary duly embellished with naïf, angular motifs. Roger Tolle is the most distinguished of them, his placement beautifully exact. Confidence and conviction radiate from his bearing and facial expression, enabling him to make the most alien material believable.

The dance that said most about the genre's integration of movement and song was a female group passage featuring the calm, willowy Ann Jacoby (New York Baroque's co-founder) and Ann Monoyios, the singing heroine of the evening (she played Hébè as well as Phani). Apart from a bounding solo for Jacoby at the start, the handsome singer duplicated Jacoby's phrases, simultaneously, in mirror image, without suffering from the on-the-spot comparison. It is beyond my scope to comment on Monoyios's vocal performance, but I may say that she is a graceful, self-possessed dancer. For the balance of the Peruvian adventure, stage director John Haber attempted to harmonize the singers' physical behavior with the neighboring dancers'. His success was understandably qualified, but he managed to convey the idea of the thing.



# Elizabeth Ashley talks about her 'first time'



**ASHLEY:** My first time was on the 'red-eye' from LA to New York.

**INTERVIEWER:** *I had no idea you could get Campari on airplanes.*

**ASHLEY:** Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.

**INTERVIEWER:** *Well, what was it like?*

**ASHLEY:** It wasn't sweet. On the other hand, it wasn't really bitter. I guess bittersweet is the only way to describe it.

**INTERVIEWER:** *Really? Tell me the whole story.*

**ASHLEY:** Well, I was restless...couldn't sleep...didn't feel like reading. Then, somewhere over the Rockies, the man next to me turned and said, "Look, as long as you can't sleep, how'd you like to try something really different?"

I figured, oh, what the heck, why not.

So he turned off the reading lamps, called for the flight attendant, and ordered Campari for two.

Let's see, I had Campari and orange juice, and he had Campari and tonic.

**INTERVIEWER:** *You certainly have a memory for detail. Then what?*

**ASHLEY:** I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

**INTERVIEWER:** *What did you say?*

**ASHLEY:** "Is this it? Is this what all my friends are raving about?"

**INTERVIEWER:** *Was he offended?*

**ASHLEY:** Not at all. He just smiled and said, "Miss Ashley, most people feel that way their first time. But like a lot of things, it gets better and better."

You know, he was absolutely right. The second time was wonderful. And now I just love it...there are so many interesting ways to enjoy Campari.

**INTERVIEWER:** *Yes, I'm sure. By the way, whatever happened to the man on the plane?*

**ASHLEY:** That's my one regret. I just wish my second time could have been with him. I feel I owed him that much.

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On Film/William Wolf

## RESHAPING A SEX SYMBOL

"...Many performers seek greater fulfillment for themselves through writing or directing. Dyan Cannon has found it..."

DYAN CANNON WAS SHOCKED WHEN SHE watched her performance as Myra Bruhl, the vulnerable would-be murder accomplice in *Deathtrap*. "I've had strong reactions to myself on the screen before but never one this strong," she says. "I didn't recognize me. I don't think she looks like me, sounds like me, or walks like me. But that's what I wanted when I was playing her. I decided to pull out all the stops."

Who exactly is this "me"? Cannon, who is 43, has applied considerable mental energy over the years trying to find out. Throughout her career she has been a fascinating composite—a pulchritudinous Hollywood sex symbol whose talent transcends the image. Many performers talk about their desire for greater creative fulfillment through writing and directing. Few do anything about it. But Cannon has actually taken action to reshape her career.

One of her first steps was the 1976 short feature *Number One*, which she wrote, produced, and directed as part of the Women's Directing Workshop of the American Film Institute—and which won her one of her three Oscar nominations. Amazingly, she made it for a mere \$10,000. Although technically rough, for a first effort it reflects remarkable talent. With humor and compassion, Cannon examined what happens when two five-year-old girls engage in an I'll-show-you-mine-if-you-show-me-yours exploration with little boys in school only to have the principal who catches them escalate the incident into a trampling of childhood innocence.

*Number One* was made six years ago, and although Cannon has been busy developing other projects, none has yet reached the screen. Her latest effort is *Current Events*, a film she co-wrote and will direct. The story centers on teenagers in Venice, California, who want to belong and are forced by peer pressure to sell out—morally and in every other way. Cannon has a part in the film as a teacher. "It's easy," she says. "The film focuses on the children."

Cannon says she could have directed other films. "I've turned down a chance to do seven or eight features, because they weren't right," she explains. She speaks with confidence, as if she were an old hand behind the camera. "I don't

feel like a new director, because I've worked so closely with the biggest people in the industry," she says.

So far, directing has not entirely overtaken Cannon's acting. From *Deathtrap* she plunged into the New York filming of *Author, Author*, also starring Al Pacino and Tuesday Weld and directed by Arthur Hiller (*Making Love*). In the film, Pacino is married to a woman with children from earlier marriages. "They asked me to play the girl friend," Cannon says. "It's a smaller part than that of the wife, but it's what I wanted to do, so I did it."

Cannon's thoughts on acting go beyond specific roles. "I love acting," she says, "but I don't have as great a need to act as before. I do have a need to portray a certain kind of woman—and I'm closer to that in *Author, Author*—a woman capable of loving a man very much and telling him off at the same time, someone who's honest."

Cannon thinks she finally has a firm understanding of who she is and what she wants, a state she attributes partly to a four-year stocktaking hiatus from film acting during the 1970s. After being "discovered" in the late 1950s, she worked in television and film and on-stage. Her first Oscar nomination for acting was for the role of Alice in the 1969 comedy *Bob & Carol & Ted & Alice*, Hollywood's gingerly treatment of wife swapping. But there had been too many "films without substance," and she wanted a chance to think.

"It was long after I was divorced from Cary Grant," she recalls. (They were married for two years and have a daughter, Jennifer.) "The divorce had nothing to do with it. This time of introspection was scary but fruitful. I ran out of money, and after I said no to film offers, they stopped asking me. I supported myself by working in the theater and did nightclub acts. I started to write. I decided that, whether it was with my career, with a man, or with friends, I wouldn't compromise. I wasn't going to



Pulling out the stops: Cannon in *Deathtrap*.

be with someone because I was lonely. That was the time when I was celibate."

Dyan Cannon celibate? "I knew many attractive men," she explains, "but it seemed to me that everything was backward. People were jumping into bed together and then getting to know each other. My friends asked how I could do anything as stupid as being celibate. But I said, 'Okay, I'm going to be stupid for a while.' If I hadn't, I don't think I would have ever taken the time to write *Number One*." When Warren Beatty asked her to play the unfaithful, conniving wife in *Heaven Can Wait* (1978), she refused, but finally relented. The role won her another Oscar nomination.

At the moment, Cannon has her eye on the stage. She plans to rehearse a play (*Lady and the Clarinet*) at the Mark Taper lab, in Los Angeles. Broadway-bound? "We'll see how it goes," she hedges. There may also be a musical ahead based on a script she co-wrote titled *Jenny Rebecca*.

Cannon insists she's not impatient to begin directing *Current Events*. "The when isn't as important to me as the how. Whenever it happens, I know it'll be the right time."



Music/Peter G. Davis

# ITALIAN ICE, BACKWOODS BRIMSTONE

"...The Met's *Vespi* is Verdi melodrama made cold, remote, passionless. City Opera's *Susannah* crackles with energy..."

SEVERAL YEARS AGO, I ASKED JOHN DEXTER what he thought was the main problem with opera in this country, and at the Metropolitan in particular. "The high cost of lumber!" was the thunderous reply, and I think he really meant it. Dexter's thrifty productions have been the most chillingly austere in the Met's recent history, which may be one reason that the director's activities with the company have gradually dwindled by mutual consent. Met audiences like to be dazzled when the curtain rises, lumber prices or not, and this year's new offerings of *La Bohème*, *The Tales of Hoffmann*, and *The Barber of Seville* have proved that it is still possible to present opera lavishly without breaking the budget.

While Dexter may not be in charge of many new Met productions in the future, his past work will necessarily be around for years to come, as the current revival of *I Vespri Siciliani* reminds us. Like his other stagings of Verdi operas, Dexter's *Vespi* is cold, remote, and passionless, an impression only partly due to Josef Svoboda's stark scenery. Even this director's critical successes in the more modern repertoire—*Lulu*, *Carmélites*, *Billy Budd*, *Mahagonny*, and *Parade*—were often more interesting as impersonal solutions to problems of practical stagecraft than gripping revelations of the operas' content.

Dexter prefers to work with set designers who present him with a rigidly organized physical unit that by its very shape dictates the action—the Dexter production of Peter Shaffer's play *Equus*, for example, played out on a squared arena stage that functioned as an exceptionally powerful visual image. For *Vespi*, Svoboda has built one of his familiar black staircase constructions bathed in white light, and this giant apparatus dominates everything. While the cumbersome device effectively divides the French soldiers from the Sicilian insurrectionists until they meet in full fury on the steps for the final massacre,

it is miserably conceived to accommodate the opera's most central dramatic concerns. On one hand, *Vespi* is an eye-filling spectacle in the Parisian grand-opera tradition, and on the other,



Esham and Rameys: From innocence to cynicism.

it is a typical Verdian melodrama of tragic conflicts between larger-than-life heroic individuals. The barren Dexter-Svoboda production serves neither element as it obstructs the action and suggests symbols where none exist. The characters wander aimlessly upstairs and down all evening, shadowy abstractions as meaningless and drab as their surroundings.

Since there was no way that the cast could bring the opera to life under these depressing conditions, even when spurred on by James Levine's spirited conducting, the singers concentrated primarily on scoring vocal points. Pablo Elvira as Monforte was especially outstanding, shaping phrases with firm, rich tone and real expressive dignity. Ruggero Raimondi sounded more like a baritone than a bass as Procida, al-

though when the notes lay in his most comfortable range he rose to the challenge nobly. After her unhappy *Normas*, Renata Scotti is back in representative form. If she handled Elena's arias rather cautiously, her singing had its customary blend of fire, intelligence, and dramatic variety. Wieslaw Ochman's provincial Arrigo was the only major disappointment. The Met should really start all over from scratch with this opera, find a production team more in sympathy with its character, and present the work in its original language as *Les Vêpres Siciliennes*. Some people might even be surprised at how exciting the piece can be.

WHEN BEVERLY SILLS GETS HER WAY AND has the New York City Opera's name officially changed to the American National Opera, she should take a solemn vow to stage at least three American works every season. Aside from justifying the new title and reviving a noble City Opera tradition that has languished in recent years, that policy, if carried out with care, could be a tonic for the company's young singers. It has always amazed me to watch obviously gifted performers numbly going through the motions of a piece from the standard Italian repertoire, and then suddenly coming alive in a contemporary American opera, even one of less than deathless quality.

It happened once again at the City Opera's revival of *Susannah*, a performance crackling with energy and a genuine commitment to the material. Frankly, *Susannah* ranks fairly low on my list of operatic preferences, American or otherwise. Carlisle Floyd, who wrote both the libretto and the music, has a modest musical talent at best, and this 1956 version of the chaste *Susannah* destroyed by a passel of hypocritically pious town elders—transferred from the original biblical setting to backwoods Tennessee—is hokey, manipulative melodrama. Still, the piece generates a raw, punchy theatrical power that few audiences can resist, and this cast, under Lou Galterio's skillful direction, clearly loved every minute of it.

As *Susannah*, Faith Esham has finally found a role to bring out the talent that some of us suspected was there all along.



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From fun-loving innocence through bewilderment to hardened cynicism after rape at the hands of a fire-and-brimstone evangelist, Esham caught every shade of the character, while making positively ravishing sounds with her lovely soprano. Samuel Ramey's suavely sung Olin Blitch was a superbly controlled performance in every way, all the more effective for its understatement and suggestion of repressed hysteria. John Stewart as Susannah's beery brother, David Hall as the nasty Little Bat, and the entire cast of City Opera regularly cooperated to deliver one of the company's most polished ensemble efforts. In his debut on the podium, Bruce Ferden performed a small miracle by making the crude orchestration sound almost palatable without undercutting the tensions for an instant. *Susannah* may not be great art, but the City Opera's seductive production pretends that it is, and with brilliant results.

## Records: Current Crossovers

STRANGE THINGS ARE HAPPENING in the world of classical records. Descending upon us like the plagues of Egypt are dozens of discs known as "crossovers"—pop records masquerading as classical. Everyone is getting into the act: Plácido Domingo sings duets with John Denver; Itzhak Perlman plays jazz with André Previn; James Galway weaves flute arabesques around Cleo Laine's vocals; violinist Pinchas Zukerman, trumpeter Maurice André, and flutist Jean-Pierre Rampal team up with jazz composer Claude Bolling.

A classical musician does not necessarily have to be involved for a record to cross over and earn quick, big bucks. A new Deutsche Grammophon disc features upbeat arrangements of Mozart, Chopin, and Bach for recorder and accordion played by the Cambridge Buskers, two British street musicians. Phillips counters with Zamfir, King of the Pan Flute, playing Bach, Telemann, and Vivaldi on his dulcet pipes. Nonesuch is readying its crossover specialty, *The Tango Project*—Argentine dances arranged by avant-garde composers Eric Salzman and Michael Sahl. Even Composers Recordings, that austere label devoted to contemporary music, has asked such far-outs as Milton Babbitt, John Eaton, Barbara Kolb, John Harbison, and others to write Broadway-style tunes for a prospective disc titled *Pop Songs by Un-Pop Composers*. Classical music souped up for film soundtracks and intergalactic light shows is also selling briskly.

All this profitable activity is gladdening the hearts of record executives: Everyone in the field has become convinced that straight classical music will never again make enough money to jus-



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tify its existence. "Crossover may be the salvation of the classical-record business," declared Thomas Z. Shepard at a seminar on the subject held not long ago at WQXR. Shepard is the division vice-president of R.C.A. Red Seal classics, so he presumably knows whereof he speaks. The classical budget at R.C.A. has shrunk alarmingly over the past few years, judging from the trickle of new releases, and Shepard's superiors measure his success in terms of how much fast-moving product he can put out. The only way for him and his colleagues to sneak in a few legitimate discs that might possibly enrich future generations of record buyers is to come up with more ideas for gimmicky crossovers, ephemera that sells today and is forgotten tomorrow.

It's all very sick, but so is the record business in this country. The people who control the industry are mass-media-oriented executives. Few of them have ever learned the difference between a classical and a pop record, and they expect both to behave in the same way. Sure, a hot pop disc may earn a million in a few weeks before it disappears forever, but a good classical recording is a long-term investment and may continue to sell for decades. The Schwann catalogue is filled with records 25, 40, even 80 years old, timeless performances that long ago paid for themselves and are still in demand.

Very few of these treasurable discs were born without a struggle—come to think of it, there has never been a classical-recording project of any lasting value that was not the inspiration of one man who had the taste, vision, and guts to buck company opposition and get the job done. Back in 1902, Fred Gaisberg was ordered by the home office not to record an obscure Italian tenor he had just discovered, one Enrico Caruso—the upstart's fee was considered ridiculous. Gaisberg went ahead on the sly and paid the tenor out of his own pocket, because he knew genius when he heard it. A few years later, Caruso's recordings single-handedly made the fortunes of the Victor company, today R.C.A., and most of the discs are still in print.

C.B.S. would not be proudly repackaging its Stravinsky legacy in this centenary year had not Goddard Lieberman fought for the composer when he was alive and able to conduct recordings of his music. In 1958, London/Decca grudgingly gave John Culshaw permission to record *Das Rheingold* and subsequently the whole Solti Ring cycle. Much to the company's surprise, this costly undertaking made phonographic history and a tidy profit. R.C.A. is remastering the fabulous discs the label made with Fritz Reiner, Pierre Monteux, and Charles Munch in the late 1950s—some of the most breathtaking or-

chestral recordings ever produced in this country, and they sound even more spectacular in their new format. How many of the classical records coming from R.C.A. today, I wonder, will be worth reissuing 25 years from now?

In a few weeks, Scribners will publish *On and Off the Record*, a memoir by the late Walter Legge, and it should be required reading for anyone in the record industry who still has a shred of conscience. From 1932 to 1962, Legge was the chief classical producer at EMI/Angel in London. His credo was simple: "It was my aim to make records that would set the standards by which public performances and the artists of the future would be judged—to leave behind a large series of examples of the best performances of my epoch." Passionately devoted to quality and blessed with an uncanny ability to discover musical talent before the rest of the world, Legge matched his words with deeds, masterminding countless superb recordings that are still sought out by collectors all over the world.

More than anyone else, Legge was responsible for launching and guiding the international recording careers of Maria Callas, Herbert von Karajan, and Elisabeth Schwarzkopf (later Legge's wife), and other musicians who came under his potent influence include Fischer-Dieskau, Klempner, Gedda, Furtwängler, Gieseking, Lipatti, Giulini, Sutherland, Scotto, Nilsson, Ludwig, Cantelli—the list is practically endless. In his tireless quest for perfection, Legge waged many tough battles within his record company, stepped on a lot of toes, and made enemies, but the results were worth it. Without his crusading spirit we would not have such classics as the Callas/De Sabata *Tosca*, the Flagstad/Furtwängler *Tristan und Isolde*, Klempner's Beethoven, Beecham's *Magic Flute*, the precious recorded legacies of Cantelli, Lipatti, and Neveu, and much, much more. A brilliant and perceptive writer, Legge tells his own incredible story with pardonable immodesty in this compulsively readable book.

There are no Legges, Culshawes, Liebermans, or Gaisbergs in the classical business today; they have been replaced by men who are running scared and fear for their jobs—not that anyone can blame them. Most classical-department heads might sincerely wish to make quality recordings in quantity, but they are prevented by a corporate mentality that thinks only in terms of instant mass success, quick turnover, and the lowest common denominator. So we will continue to be deluged by classical crossovers, a synonym for compromise, cowardice, and crud. To paraphrase Shepard, it may just be the death of the classical-record business.

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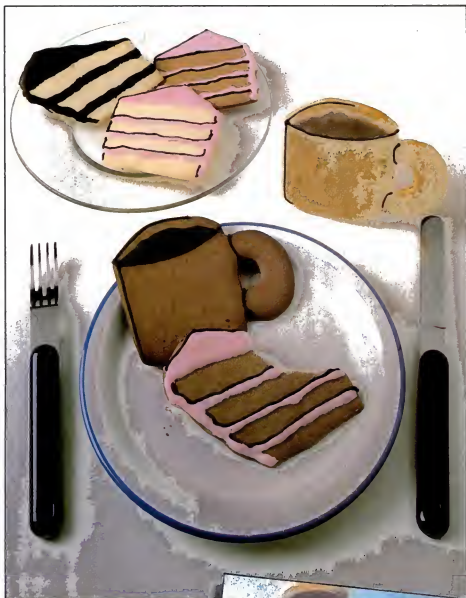




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BY LEONORE FLEISCHER

## Office and Home

STATIONERY AND ART SUPPLIES ARE ON sale at this busy midtown store through the end of April. Two-drawer letter-size lateral steel files with recessed handles, retail \$160, here \$120 (delivery can be arranged at additional charge); Wondriter marking pens, retail 69 cents each, here 35 cents; legal-pad holders, retail \$7.95, here \$4.50; boxed guest books, retail \$8, here \$5.50; Bates telephone list finders, retail \$24.50, here \$15; 12-by-16-in. vinyl portfolios with handles, retail \$12.95, here \$6.95; Park Sherman electric pencil sharpeners, retail \$30, here \$25.95; two models of high-intensity desk lamps, retail \$19.95, here \$14.95; the Organizer, a plastic desk-top catchall, retail \$9.95, here \$5.95; the entire line of Arlac desk accessories, usually ranges from \$2.75 for a swinging pen holder to \$24.95 for a telephone list finder, here \$1.85-\$16.65. For artists:

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y.C. 10017, a month before the sale. Do not phone.

solid-wood drawing boards, 18 by 24 in., 20 by 26 in., and 23 by 31 in., retail \$8, \$10, and \$15, respectively, here \$2.75, \$3.50, and \$4; Krylon color sprays, retail \$4.60 a can, here \$1.75; Higgins Black Magic ink, retail \$1.65, here 75 cents; pads of sketch paper ranging from 5 by 8 in. to 14 by 17 in., retail \$2.30-\$8.70, here \$1-\$3; artists' fabric portfolios, 20 by 26 in. and 23 by 31 in., retail \$61.60 and \$72.60, respectively, here \$47 and \$55. Checks accepted; American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted for purchases of \$5 and over; all sales final. Kroll Stationers, Inc., 145 East 54th St. (541-5000); Mon.-Fri. 8:30 a.m.-5:45 p.m.; through 4/30.

## Spring Spruce-Up

LEVOLOR RIVIERA BLINDS, AVAILABLE IN all colors and patterns, are on sale here for 50 percent off the list price. Benjamin Moore paints are also on sale, reduced as follows: Regal Wall Satin, retail \$14.22 a gal., here \$9.48; Moorglo, retail \$16.95 a gal., here \$12.96; Aquavelvet, retail \$17.63 a gal., here \$11.75; swim-

ming-pool paint, retail \$19.95 a gal., here \$14.83; masonry waterproofing paint, retail \$13.95 a gal., here \$9.07; Moorwood stain, retail \$13.95 a gal., here \$9.68. M.C., V., checks accepted; exchanges possible. Meri-Kaplan, 227 East 44th St. (682-3585); Mon.-Fri. 7 a.m.-5:30 p.m.; through 5/15.

## Handbags

A VERY FASHIONABLE LINE OF HANDBAGS from last fall and this spring is on sale at the manufacturer's warehouse for 20 percent below the wholesale price. Except for a few canvas styles, all the bags are of very soft cabretta leather, and some are metalized in gold, copper, bronze, or pewter, and/or have reptile or metalized trim. There are about 30 styles to choose from, including: leather-and-snakeskin satchels, retail \$159, here \$47.20; shirred tote or shoulder bags with fold-over top, retail \$80, here \$29.40; slouches, retail \$56 for leather, \$72 for metalized, here \$22.50 and \$29.40; simple little shoulder bags with metallic trim, retail \$70, here \$28; clutch bags in



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canvas with leather trim, retail \$26, here \$12.40; clutch bags in all-leather or leather and snakeskin, retail \$30 and \$48, respectively, here \$12 and \$15.20; and more. Checks accepted; no credit cards; all sales final. **Zakka**, 227 West 29th St., fourteenth floor (736-8240); Mon.-Fri. 9 a.m.-6 p.m., and Sat. 11 a.m.-3 p.m.; while stock lasts.

### Museum Quality

ONCE AGAIN, THE LOBBY SHOP OF THE Whitney Museum of American Art is clearing away many of its exhibition catalogues and posters at giveaway prices. Illustrated catalogues of works by American artists, including Edward Hopper, Louise Nevelson, and Andy Warhol, were as much as \$15 each, now \$3; booklets from the museum's fiftieth-anniversary "Concentrations" series, each featuring the work of one artist—Charles Burchfield, Alexander Calder, Stuart Davis, Gaston Lachaise, Maurice Prendergast, Ad Reinhardt, Charles Sheeler, and John Sloan—were \$4 each, now all eight for \$6; selected exhibition posters, were \$2.50-\$7.50, now 1 cent-\$2. A.E., M.C., V. accepted for purchases of \$20 and over; checks accepted for those of \$10 and over; all sales final. **Whitney Museum of American Art**, 945 Madison Ave., at 75th St. (570-3611); Tues. 11 a.m.-8 p.m., Wed.-Sat. till 6 p.m., and Sun. noon-6 p.m.; 4/1-30 only.

### Guide

WE HAVE FOUND *The Lower East Side Shopping Guide* a useful cicerone to the wilds of Orchard, Grand, and Essex Sts. As the fifth edition makes way for the sixth, the authors are offering the remainder of the guides to you at a discount price. Originally published at \$3.95, it is sold by mail for \$2.50, plus 50 cents for postage and handling. It includes more than 200 listings, with a furniture section that will not be included in the new edition, an update sheet, and a voucher worth \$1 toward the purchase of the sixth edition, which will be priced at \$4.95. Send a \$3 check or a money order to *The Shopping Experience*, 2 Grace Ct., Brooklyn, N.Y. 11201; while stock lasts.

### Hair

MEN AND WOMEN CAN GET THEIR HAIR styled at Nancy's for a bargain price on Mondays only, through June. Shampoo and protein conditioner, individually styled haircut, and blow-dry, usually \$30, now \$18. Call for an appointment. Cash only. **Nancy's Haircutting Parlor**, 501 Fifth Ave., at 42nd St., fourteenth floor (682-5454); Mon. 9 a.m.-6 p.m.; through 6/28.

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## A Complete Entertainment Guide for the Week Beginning March 29

# MOVIES

## Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### Manhattan

Below 14th Street

2. **FILM FORUM** 2-Watts St. at Ave. Americas. 431-1590. Mar. 29: "The Left-Handed Woman." Mar. 30-31: "Polo and Cabango"; "Call My Daisy." Apr. 1: "La Drolese." Apr. 2-3: "The Chant of Jimmie Blacksmith."
3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Apr. 1: "Amin: The Rise and Fall"; "Zombie." Beg. Apr. 2: "Penitentiary II"; "Invasion of the Body Snatchers (1978)."
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Mar. 29: "The Last Wave"; "Walkabout." Mar. 30: "The Life and Opinion of Zatoichi"; "Kyocho Nemuri Fyuto Seurplay." Mar. 31: "Blue Collar"; "Mean Streets." Apr. 1: "The Crime of M. Lange"; "Madame Bovary." Apr. 2-3: "Bread and Chocolate"; "To Forget Venice." Apr. 4: "Night of the Iguana"; "Cat on a Hot Tin Roof." Ages Room—Thru Mar. 30: "Montparnasse Levallois"; "A Married Woman." Beg. Mar. 31: "Alphaville"; "The Foreigner."
5. **WAVELY**—Ave. Americas at W. 3rd St. 929-9397. #1—"Making Love." #2—"Shoot the Moon."
6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Mar. 29: "Au Hazard Belthazar"; "Mouchette." Mar. 30: "Wedding in Blood"; "Why Not?" Mar. 31-April 1: "All Screwed Up"; "The Working Class Goes to Heaven." Apr. 2: "Rude Boy"; "Reeder Madness." Apr. 3: "Multiple Maniacs." Apr. 4: "Conversation Piece"; "Wise Blood."
9. **ART**—8th St. E. of University Pl. 473-7014. "Chariots of Fire."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Mar. 29: "Ugetsu"; "Sanzo, the Ballid." Mar. 30: "Design for Living"; "Bluebeard's Eighth Wife." Mar. 31: "A Kiss Before Dying"; "Kiss Me Deadly." Apr. 1: "International House"; "We're Not Dressing." Apr. 2-3: "A Slight Case of Murder"; "Arsenic and Old Lace."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Apr. 1: "Cutter's Way"; "Ticket to Heaven."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Mar. 29-30: "From Mao to Mozart: Isaac Stern in China"; "Homage to Chagall." Mar. 31-April 1: "The Roman Spring of Mrs. Stone"; "Shampoo." Apr. 2-3: "Let It Be"; "The Concert for Bangladesh."

14. **GREENWICH**—Greenwich Ave. at 12th St. 929-3350. #1—"On Golden Pond." #2—"Personal Best."
15. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—"On Golden Pond." #2—"On Golden Pond." #3—"Missing." #4—"Missing."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "Amin: The Rise and Fall."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7522. "Deathtrap."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Cat People."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—Thru Apr. 1: "Porky." #2—Thru Apr. 1: "Quest for Fire." #3—Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures."

43rd-60th Streets

30. **NATIONAL**—B-way nr. 44th St. 869-0930. #1—"Christiane F." #2—"Porky's."
31. **LOEWS ASTOR PLAZA**—44 St. at E-way. 869-8340. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."
32. **CRITERION CENTER**—B-way nr. 45th St. 582-1795. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Deathtrap." #3—"On Golden Pond." #4—"Chariots of Fire." #5—"Personal Best." #6—"Arthur."
33. **LOEWS STATE**—1-Bway nr. 45th St. 582-5060. #1—Thru Apr. 1: "Death Wish II." #2—Thru Mar. 30: "Parasite."
35. **EMBASSY**—1-Bway nr. 46th St. 757-2408. Thru Apr. 1: "Reds." Beg. Apr. 2: "Death Wish II."
38. **MOVIeland**—B-way nr. 47th St. 757-8320. Thru Apr. 1: "Making Love." Beg. Apr. 2: "Missing."
39. **CINERAMA**—1-Bway nr. 47th St. 975-8366. #1—"Amin: The Rise and Fall." #2—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Penitentiary II."
38. **EMBASSY**—2-Bway nr. 47th St. 730-7262. #2—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Reds." #3—"Absence of Malice." #4—Thru Apr. 1: "Ragtime." Beg. Apr. 2: "Raiders of the Lost Ark."
39. **HOLLYWOOD TWIN CINEMA**—Eighteenth Ave. nr. 47th St. 246-0717. #1—Mar. 29-30: "From Here to Eternity"; "The Night of the Hunter." Mar. 31-Apr. 3: "A Night at the Opera"; "A Day at the Races." Apr. 4: "A Place in the Sun." #2—Mar. 31-Apr. 3: "The Damned"; "Death in Venice." Mar. 31-Apr. 3: "Satyricon"; "Roma." Apr. 4: "Cabaret"; "All that Jazz."

41. **RIVOLI**—B-way nr. 49th St. 247-1633. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Cat People." #2—Thru Apr. 1: "Evel Under the Sun." Beg. Apr. 2: "A Little Sex."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru Apr. 1: "One From the Heart." Beg. Apr. 2: "Robin Hood."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Victor/Victoria."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "Three Brothers."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Mar. 29-30: "The Discreet Charm of the Bourgeoisie"; "The Exterminating Angel." Mar. 31-Apr. 3: "Body Heat."
48. **BUTTON**—57th St. nr. Third Ave. 759-1411. "Deathtrap."
50. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2715. "I'm Dancing as Fast as I Can."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Genocide."
52. **LITTLE CARNEGIE**—57th St. nr. Seventh Ave. 246-5123. "Atlantic City."
54. **COTHAM CINEMA**—Third Ave. nr. 58th St. 759-4652. "Neil Simon's I Ought to Be in Pictures."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Christiane F."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "A Week's Vacation."
57. **D.W. GRIFITH**—39th St. nr. Second Ave. 739-4630. "Personal Best."
58. **MANHATTAN**—59th St. bet. Second & Third Ave. 935-6420. #1—"Porky's." #2—"Chariots of Fire."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. #1—"Thru Apr. 1: "Ragtime." Beg. Apr. 2: "The Long Good Friday." #2—"Reds."
61. **CINEMA** 3—59th St. W. of Fifth Ave. 752-9599. "Isn't That a Time!"
62. **CINEMA** 1—Third Ave. nr. 60th St. 753-6022. 1—"Mephisto." II—"On Golden Pond."

81st Street & Above East Side

70. **GEMINI**—1-Second Ave. nr. 64th St. 832-1670. #1—Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Cat People." #2—Thru Apr. 1: "Evel Under the Sun." Beg. Apr. 2: "A Little Sex."
71. **BECKMAN**—Second Ave. nr. 69th St. 737-2622. "Missing."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Quest for Fire."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Dad Boat."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. Thru Apr. 1: "I'm Dancing as Fast as I Can."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru Apr. 1: "Shoot the Moon."



78. **UA EAST**—First Ave. at 85th St. 249-5100.  
Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2:  
"A Little Sex."  
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave.  
289-4607. #1—Thru Apr. 1: "Richard Pryor Live  
on the Sunset Strip." #2—Thru Apr. 1: "Porky's."  
82. **86TH STREET EAST**—Nr. Third Ave.  
249-4444. Thru Apr. 1: "The Beast Within." Beg.  
Apr. 2: "Penitentiary II."  
83. **86TH STREET TWIN**—Nr. Lexington Ave.  
289-8900. #1—"Deathtrap." #2—Thru Apr. 1:  
"Missing." Beg. Apr. 2: "Cat People."  
84. **COSMO**—118th St. nr. Lexington Ave.  
534-0330. Thru Apr. 1: "Amin: The Rise and Fall";  
"Mr. 48." Beg. Apr. 2: "Penitentiary II"; "Invasion  
of the Body Snatchers (1978)."

81st Street & Above  
West Side

88. **PARAMOUNT**—B'way at 81st St. 247-5070.  
Thru Apr. 1: "Quest for Fire."  
89. **LINCOLN PLAZA CINEMAS**—B'way nr.  
63rd St. 757-2280. #1—"Passions d'Amore." #2  
—"My Dinner with Andre." #3—"Chariots of  
Fire."  
90. **CINEMA STUDIO**—B'way at 66th St.  
877-4040. #1—"Man of Iron." #2—"Three  
Brothers."  
91. **REGENCY**—B'way nr. 67th St. 724-3700. Mar.  
29-30: "The Miracle Woman"; "It's A Wonderful  
Life." Mar. 31: "Dirigible"; "The Strong Man."  
Apr. 1-3: "Lost Horizon"; "The Bitter Tea of  
General Yen." Apr. 4: "Arsenic and Old Lace";  
"Pocketful of Miracles."  
92. **EMBASSY 72ND STREET TWIN**—On  
B'way. 724-6745. #1—"Das Boot." #2—"The  
Savage Hunt of King Sakh."  
93. **LOEWS 83RD STREET QUAD**—On B'way.  
877-3190. #1—Thru Apr. 1: "Making Love." #2—  
Thru Apr. 1: "Personal Best." #3—Thru Apr. 1:  
"Shoot the Moon." #4—Thru Apr. 1: "Missing."  
94. **NEW YORKER**—B'way nr. 88th St. 580-7900.  
#1—"Evil Under the Sun." #2—Thru Apr. 1: "On  
Golden Pond." Beg. Apr. 2: "Cat People."  
95. **THALIA**—88th St. W. of B'way. 222-3370.  
Mar. 29: "The Last Woman." "Sandra." Mar. 30:  
"Bitter Rice"; "Open City." Mar. 31: "The  
Shining"; "Motel Hell." Apr. 1: "I Wake Up  
Screaming"; "Hangover Square." Apr. 2-3: "My  
Brilliant Career"; "Walkabout."  
97. **OLYMPIA**—B'way nr. 107th St. 865-8128. #1  
—Thru Apr. 1: "Z"; "State of Siege." Beg. Apr. 2:  
"The Woman Next Door." #2—Thru Apr. 1:  
"Absence of Malice"; "Only When I Laugh." Beg.  
Apr. 2: "A Little Sex." #3—Thru Apr. 1: "Shoot  
the Moon." Beg. Apr. 2: "Raiders of the Lost Ark."  
#4—"Atlantic City."  
99. **COLISEUM**—B'way at 181st St. 927-7200. #1  
—Thru Apr. 1: "Amin: The Rise and Fall." Beg.  
Apr. 2: "A Little Sex." #2—Thru Apr. 1: "Arthur."  
Beg. Apr. 2: "Penitentiary II."

## Museums, Societies, Etc.

**AMERICAN MUSEUM OF NATURAL  
HISTORY**—79th St. & Central Park West.  
496-0900. Naturemax Theater (IMAX system with  
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a.m. (52 adults, 31 children, after museum adm.)  
"To Fly" (1976) by Greg MacGillivray & James  
Freeman; Fri.-Sat. 6 & 7:40 p.m. (spec. \$5.50 adm.  
to museum & films); "To Fly," & "Living Planet"  
(1979) by Dennis Earl Moore.

**ANTHOLOGY FILM ARCHIVES**—80 Wooster  
St. 225-0010. Adm. \$3. Mar. 30, 8 p.m.: "Zorns  
Lemma" (1970) & "Hapax Legomena I  
(nostalgia)" (1971) by Hollis Frampton. Mar. 31, 8  
p.m.: "Contraethema" (1941), "Stop Motion Tests"  
(1942) & "Color Sequences" (1943) by Detwill  
Grant. "Un Chant d'Amour" (1950) by Jean  
Genet. "Pull My Daisy" (1959) by Frank Leslie.  
Apr. 1, 8 p.m.: "Wavelength" (1967) & another  
film by Michael Snow. Apr. 2, 8 p.m.: Films on  
Micro Surgical Transplantation, & "Rebuilding the  
Human Body" (1981) by Andre Zdravic; 10 p.m.:  
Film Program with Elaine Summers. Apr. 3, 8 p.m.:  
"Mosaic in Vertebrae" (1953), "Adebar" (1957),  
"Schwechter" (1958), "Arnold Rains" (1958/60) &  
"Unsere Afrikanische" (1961/66) by Peter  
Kubelka; 10 p.m.: (Same as Apr. 2, 8 p.m.). Apr. 4,  
8 p.m.: "Intolerance" (1916) by D.W. Griffith.

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## MOVIES

### BROOKLYN ARTS AND CULTURE

**ASSOCIATION**—111 Willoughby St., Downtown Brooklyn. 783-4669. Apr. 2, 8 p.m.: Documentary Video.

**CHRIST AND ST. STEPHEN'S CHURCH**—120 W. 99th St. 787-2755. \$1.50, senior citizens 75c. Mar. 31, 8 p.m.: "Lady by Choice" (1934) by David Burton, with Carole Lombard.

**COLLECTIVE FOR LIVING CINEMA**—52 White St. 925-2111. Adm. \$3. Mar. 30, 8 p.m.: "Blood of Jesus" (1941) by Spencer Williams.

**ETHNIC FOLK ARTS CENTER**—179 Varick St. 691-9510. Adm. \$3. Apr. 4, 3:30 p.m.: "The Gypsy Camp Vanishes Into the Blue" (1976) by Emil Lotens.

**FILM FORUM**—1-57 Watts St. 431-1590. Adm. \$4; members \$2.50. Mon-Sat. 6, 8 & 10 p.m. & Sat-Sun, 4 p.m. Thru Mar. 30: "The Atomic Cafe" (1982) by Kevin Rafferty, Jayne Loudon & Pierce Rafferty. Beg. Mar. 31: James Benning: Him and Me (1981) by James Benning.

**FILMS CHARAS—Terraza Theater**, 860 E. 10th St. 982-0627. Adm. \$1. Mar. 30, 8 p.m.: "The Exterminating Angel" (1962) by Luis Buñuel, & "The Nature of Her Perfect Memory" by Tai Yarden.

**THE FOURTH STREET PHOTO GALLERY**—47 E. 4th St. 673-1021. Free. Apr. 2-3, 9 p.m.: "Open City" (1945) by Roberto Rossellini.

**FRENCH INSTITUTE**—22 E. 60th St. 355-6100. Adm. \$2.50; students & senior citizens \$2; members free. Mar. 31, 1, 3, 5 & 8:30 p.m.: "Les Bons Débarres" (1980) by Francis Mankiewicz, with Charlotte Laurier & Marie Tilo.

**INTERNATIONAL CENTER OF PHOTOGRAPHY**—Fifth Ave. at 94th St. 850-1777. Adm. \$2; students & senior citizens \$1; Tues. even. free. Tue-Sun, 11 a.m.-5 p.m., & Mar. 30, 3, 5 & 7 p.m.: "From the First People" (1977) by Sarah Elder & Leonard Kemerling.

**JAPAN SOCIETY**—333 E. 47th St. 352-1155. Adm. \$4; members \$3. Mar. 31, 7:30 p.m.: "The Homeland" (1962) by Zenshi Matsuyama. Apr. 2, 7:30 p.m.: "Red Sun" (1972) by Terence Young, with Charles Bronson & Toshiko Miura. Apr. 4, 2 p.m.: "Kawaii" (1974) by Masao Fukuoka.

**THE JEWISH MUSEUM**—Fifth Ave. at 82nd St. 860-1888. Adm. \$4; students & senior citizens \$3; members \$1. Mar. 30, 6 p.m.: "The Ten Commandments" (1956) by Cecil B. DeMille, with Charlton Heston.

**NEW COMMUNITY CINEMA**—423 Park Ave., Huntington, N.Y. 316-4237. Adm. \$3.50; members \$2; senior citizens & children \$1.50. Mar. 30, 7:30 p.m.: "The Steel Helmet" (1951) & "The Naked Kiss" (1964) by Samuel Fuller. Mar. 31, 8 p.m.: "Alambrista" (1976) by Robert M. Young. Apr. 1, 8 p.m.: "Double Suicide" (1959) by Masahiro Shimoda. Apr. 2, 3, 8 & 10:15 p.m., & Apr. 4, 7 & 9 p.m.: "David" (1977) by Peter Lilienthal.

**NEW YORK PUBLIC LIBRARY**—Donnell Library, 20 W. 53rd St. 930-0800. Free. Mar. 30, 12 noon: "The Hour of the Furnaces" (1969) by Fernando Solanas & Octavio Getino, Part 1; 2 p.m.: Parts 2 & 3. Apr. 1, 12 noon: "Hollywood on Trial" & "Hollywood 10."

**NEW YORK UNIVERSITY**—Tisch Hall, Schinmuller Auditorium, 400 W. 4th St. 598-7867. Free. Apr. 2, 8 p.m.: "Hit Young Vheer" by Charles Bronson & Robert Duvall. Apr. 2, 8 p.m.: "Lucia" (1962). Apr. 3, 12 midnight: "Ben" (1972) by Phil Kerison. Apr. 4, 7:30 p.m.: "The Awful Truth" (1937) by Leo McCarey, with Cary Grant & Irene Dunne.

**THE PUBLIC THEATER**—425 Lafayette St. 598-7171. Adm. \$4; students & senior citizens \$3. Tue-Sun, 6 & 9 p.m., & Fri-Sun, 3:25 p.m.: "Alicia" & "Giselle," with Alicia Alonso. Sat-Sun, 2 p.m. (free): "Pico Piccolo: The Legacy of a Genius" (1981) by Michael Beckmann.

**THE QUEENS MUSEUM**—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 4, 2:30 p.m.: "Mr. Story" (1973) by Dee Dee Hallack & Anita Thatcher, "In Praline of Hands" (1974), & "It's All in My Hands" (1972).

**SARAH LAWRENCE COLLEGE**—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. \$3; students & senior citizens, nation's \$1.50. Apr. 3, 7 & 9:30 p.m.: "Luna" (1979) by Bernardo Bertolucci, with Jill Clayburgh.

**SLOANE HOUSE YMCA**—358 W. 34th St. 760-5850. Suggested don. 50c. Mar. 31, 9 p.m.: "Breakout" (1975) by Terence Young, with Charles Bronson & Robert Duvall. Apr. 2, 8 p.m.: "Lucia" (1962). Apr. 3, 12 midnight: "Ben" (1972) by Phil Kerison. Apr. 4, 7:30 p.m.: "The Awful Truth" (1937) by Leo McCarey, with Cary Grant & Irene Dunne.

**WHITNEY MUSEUM**—Madison Ave. at 75th St. 288-9601. Free with museum adm. Mar. 30-Apr. 4, 12 noon & Mar. 30, 6:15 p.m.: "Primary" (1960) by Robert Drew. 1:30 p.m.: "On the Paly" (1960) by Richard Leacock, et al. 3 p.m.: "The Children Were Watching" (1960) & "Kenya, Africa" (1961) by Richard Leacock; 4:45 p.m.: "Pete and Johnny" (1961) by James Lipcomb et al. Apr. 3, 6 & 7 p.m. (spec. \$2 adm.): "Spiral Jetty" (1970) by Robert Smithson.

## Bronx

100. **ALERTON**—744 Alerton Ave. 547-2444. #1—"Porky." #2—"Richard Pryor Live on the Sunset Strip." #3—"Thru Apr. 1." #4—"Thru Apr. 2." #5—"Some Kind of Hero."

101. **BAINBRIDGE**—E. 204 at Perry. 798-2370. Thru Apr. 1: "Vice Squad." #2—"The Exterminator." Beg. Apr. 2: "Shoot the Moon." #3—"Rich and Famous."

102. **CAPRI**—Fordham nr. Jerome Ave. 367-0558. Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

104. **CITY**—2801 Bantow Ave. 379-4998. #1—"Thru Apr. 1." #2—"Richard Pryor Live on the Sunset Strip." #3—"Thru Apr. 1." #4—"Thru Apr. 1." #5—"The Beast Within." Beg. Apr. 2: "Victor/Victoria."

109. **INTERBORO**—Tremont nr. Bruckner Blvd. 792-2100. #1—"Richard Pryor Live on the Sunset Strip." #2—"Neil Simon's I Ought to Be in Pictures." #3—"On Golden Pond." Beg. Mar. 2: "Deathtrap." #4—"Thru Apr. 1." #5—"Missing." Beg. Apr. 2: "A Little Sex."

112. **LOEWS AMERICAN**—East Ave. at Metro. 288-3322. #1—"Thru Apr. 1." #2—"Thru Apr. 1." #3—"Death Wish II."

113. **LOEWS RIVERDALE**—259th St. at Riverdale Ave. 884-2260. Thru Apr. 1: "Missing."

114. **LOEWS PARKWAY**—188th St. at Grand Concourse. 367-1298. #1—"Thru Apr. 1." #2—"Thru Apr. 1." #3—"Thru Apr. 1." #4—"Thru Apr. 1." #5—"The Beast Within."

122. **WHITESTONE BRIDGE DRIVE-IN**—Bruckner Blvd. 828-3330. Blue-Thru Apr. 1: "The Beast Within." #2—"Thru Apr. 1." #3—"Richard Pryor Live on the Sunset Strip." #4—"Thru Apr. 1." #5—"Neighbors."

## Brooklyn

200. **BAY RIDGE**—LOEWS ALPINE—Fifth Ave. at 89th St. 748-4200. #1—"Thru Apr. 1." #2—"Death Wish II." #3—"Thru Apr. 1." #4—"Neil Simon's I Ought to Be in Pictures."

202. **BAY RIDGE-FORTWAY**—Fr. Hamilton Pkwy. at 89th St. 236-4200. #1—"Thru Apr. 1." #2—"The Beast Within." Beg. Apr. 2: "Victor/Victoria." #3—"Reds." #4—"Thru Apr. 1." #5—"The Rise and Fall." Beg. Apr. 2: "Deathtrap." #4—"Thru Apr. 1." #5—"Missing." Beg. Apr. 2: "A Little Sex." #3—"Thru Apr. 1." #4—"Atlantic City." #5—"Robin Hood."

203. **BENSONHURST**—BENSON—20th Ave. at 89th St. 232-1617. #1—"Porky." #2—"Thru Apr. 1." #3—"Thru Apr. 1." #4—"Thru Apr. 1." #5—"Thru Apr. 1." #6—"Thru Apr. 1." #7—"Thru Apr. 1." #8—"Thru Apr. 1." #9—"Thru Apr. 1." #10—"Thru Apr. 1." #11—"Thru Apr. 1." #12—"Thru Apr. 1." #13—"Thru Apr. 1." #14—"Thru Apr. 1." #15—"Thru Apr. 1." #16—"Thru Apr. 1." #17—"Thru Apr. 1." #18—"Thru Apr. 1." #19—"Thru Apr. 1." #20—"Thru Apr. 1." #21—"Thru Apr. 1." #22—"Thru Apr. 1." #23—"Thru Apr. 1." #24—"Thru Apr. 1." #25—"Thru Apr. 1." #26—"Thru Apr. 1." #27—"Thru Apr. 1." #28—"Thru Apr. 1." #29—"Thru Apr. 1." #30—"Thru Apr. 1." #31—"Thru Apr. 1." #32—"Thru Apr. 1." #33—"Thru Apr. 1." #34—"Thru Apr. 1." #35—"Thru Apr. 1." #36—"Thru Apr. 1." #37—"Thru Apr. 1." #38—"Thru Apr. 1." #39—"Thru Apr. 1." #40—"Thru Apr. 1." #41—"Thru Apr. 1." #42—"Thru Apr. 1." #43—"Thru Apr. 1." #44—"Thru Apr. 1." #45—"Thru Apr. 1." #46—"Thru Apr. 1." #47—"Thru Apr. 1." #48—"Thru Apr. 1." #49—"Thru Apr. 1." #50—"Thru Apr. 1." 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303. NEW DORP-HYLAN-351-6601. #1-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #2-Neil Simon's I Ought to Be in Pictures.
304. NEW DORP-LANE-351-2110. Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Deathtrap."
307. NEW SPRINGVILLE-ISLAND-761-6666. #1-"On Golden Pond." #2-Thru Apr. 1: "Charlots of Fire." #3-Thru Apr. 2: "Quest for Fire."
309. NEW SPRINGVILLE-RICHMOND-761-3103. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Victor/Victoria."

## Queens

403. ASTORIA-IA ASTORIA-Steinway St. 545-9470. #1-Thru Apr. 1: "The Beast Within." #2-"Parasite." Beg. Apr. 2: "Deathtrap." #3-Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Robin Hood." #4-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."
404. BAYSIDE-LOEWS BAY TERRACE-Bell Blvd. at 26th Ave. 428-4040. #1-Thru Apr. 1: "Charlots of Fire." #2-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."
405. BAYSIDE-BAYSIDE-Bell at 39th Ave. 225-1110. #1-Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #3-Thru Apr. 1: "Evel Under the Sun." Beg. Apr. 2: "Missing." #4-"On Golden Pond."
406. CORONA-PLAZA-103-14 Roosevelt Ave. 639-0112. Thru Apr. 1: "Shoot the Moon." #2-"Parasite." Beg. Apr. 2: "Deathtrap." #3-Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Robin Hood." #4-"On Golden Pond."
408. ELMHURST-LOEWS ELMWOOD-Queens Blvd. nr. 57th Ave. 429-4770. #1-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2-Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Robin Hood." #3-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."
409. FLUSHING-KEITHS-Northern at Main. 353-4000. #1-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero." #3-Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures."
411. FLUSHING-PARSONS-Parsons at Union Tpke. 591-8555. #1-"Richard Pryor Live on the Sunset Strip." #2-"Amin: The Rise and Fall."
412. FLUSHING-PROSPECT-Main St. at Kissena Blvd. 359-1050. #1-Thru Apr. 1: "Amin: The Rise and Fall." Thru Apr. 2: "Parasite." #3-Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Deathtrap." #4-Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Silent Rage."
413. FLUSHING-UA QUARTET-Northern Blvd. at 160th St. 359-6777. #1-Thru Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood." #2-Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "A Little Sex." #3-Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Victor/Victoria." #4-Thru Apr. 1: "Arthur." Beg. Apr. 2: "On Golden Pond."
416. FOREST HILLS-CINEMART-Metropolitan Ave. at 72nd Rd. 261-2244. Thru Apr. 1: "Absence of Malice." Only When I Laugh.
417. FOREST HILLS-CONTINENTAL-Austin at 71st Ave. 544-1020. #1-"Porky's." #2-"Porky's."
418. FOREST HILLS-FOREST HILLS-Queens Blvd. at 71st Ave. 261-7866. #1-"On Golden Pond." #2-Thru Apr. 1: "Charlots of Fire." Beg. Apr. 2: "Victor/Victoria."
419. FOREST HILLS-MIDWAY-Queens Blvd. at Continental. 261-8572. #1-Thru Apr. 1: "Parasite." Beg. Apr. 2: "A Little Sex." #2-Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." #3-Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Quest for Fire." #4-Thru Apr. 1: "Personal Best." Beg. Apr. 2: "Quest for Fire."
421. FOREST HILLS-LOEWS TRYLON-Queens Blvd. at 88th Ave. 459-8944. Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures."
423. FRESH MEADOWS-MEADOWS-Mall off Howard Harding Blvd. 454-6600. #1-Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Victor/Victoria." #2-Thru Apr. 1: "Porky's." Beg. Apr. 2: "Some Kind of Hero."
424. GLEN OAKS-GLEN OAKS-Union Tpke. at 455th St. 347-7777. "Porky's."
425. JACKSON HEIGHTS-BOULEVARD CINEMA-Northern Blvd. at 83rd St. 335-0170. #1-Tent: "Parasite." #2-Tent: "Death Wish II." #3-Tent: "The Beast Within."

429. JACKSON HEIGHTS-JACKSON-82nd St. at Roosevelt Ave. 779-2834. #1-Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #2-Thru Apr. 1: "Amin: The Rise and Fall." #3-"Porky's."
433. JAMAICA-ROCHDALE-Baileys Blvd. at N.Y. Blvd. 276-5300. Thru Apr. 1: "Amin: The Rise and Fall." "Stripes." Beg. Apr. 2: "Some Kind of Hero." Beg. Apr. 2: "Robin Hood."
436. KEN GARDENS HILLS-MAIN STREET PLAYHOUSE-At 72nd Rd. 268-3636. Thru Apr. 1: "Shoot the Moon." "Eye of the Needle." Beg. Apr. 2: "Raiders of the Lost Ark."
438. MIDDLE VILLAGE-ARION-Metropolitan Ave. at 74th St. 894-4183. "Das Boot."
439. OZONE PARK-CROSSBAY-Rockaway at Woodhaven Blvd. 848-1738. #1-Thru Apr. 1: "Parasite." Beg. Apr. 2: "Deathtrap." #2-Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Robin Hood."
442. REGO PARK-DRAKE-Woodhaven Blvd. at 83rd Ave. 639-0600. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Arthur."
444. RICHMOND HILL-LEFFERTS-Liberty at 122nd St. 843-6240. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."
447. ROCKAWAY PARK-SURFSIDE-103-22 Rockaway Beach Blvd. 945-4632. #1-Thru Apr. 1: "Ragtime." Beg. Apr. 2: "Shoot the Moon." #2-Thru Apr. 1: "Missing." Beg. Apr. 2: "Atlantic City."
449. WHITESTONE-CROSS ISLAND-Cross Island Pkwy. 767-2800. #1-Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Victor/Victoria." #2-Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Some Kind of Hero."
451. WOODHAVEN-HAVEN-80-18 Jamaica Ave. 296-2325. Thru Apr. 1: "Amin: The Rise and Fall."

## Long Island

(Area Code 518)  
Nassau County

500. BALDWIN-BALDWIN-223-9230. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Victor/Victoria."
502. BELLEROS-BELLEROS-775-1351. Thru Mar. 30: "Taps." Beg. Mar. 31: "True Confessions."
503. BELLMORE-PLAYHOUSE-785-5400. "Reds."
504. BELLMORE-THE MOVIES-785-3032. Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Charlots of Fire."
507. BETHPAGE-MID-ISLAND-796-7500. "Reds."
508. CEDARHURST-CENTRAL-569-0105. #1-Thru Apr. 1: "Evel Under the Sun." Beg. Apr. 2: "A Little Sex." #2-"Richard Pryor Live on the Sunset Strip." #3-Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Charlots of Fire."
511. EAST MEADOW-FLICK-794-8008. #1-Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Robin Hood." #2-"Reds."
512. EAST MEADOW-MEADOWS-ROCK-731-2423. #1-"Neil Simon's I Ought to Be in Pictures." #2-"On Golden Pond." #3-Thru Apr. 1: "The Moon." Beg. Apr. 2: "Cot People." #4-Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."
513. EAST ROCKAWAY-CRITERION-589-0242. #1-Thru Apr. 1: "Vice Squad." Beg. Apr. 2: "Richard Pryor Live on the Sunset Strip." #2-Thru Apr. 1: "The Seduction." Beg. Apr. 2: "Shoot the Moon."
516. FARMINGDALE-FARMINGDALE-249-0122. "Reds."
517. FLORAL PARK-FLORAL-352-2280. "Neil Simon's I Ought to Be in Pictures."
519. GARDEN CITY-ROOSEVELT FIELD-741-4007. #1-Thru Apr. 1: "Charlots of Fire." Beg. Apr. 2: "Deathtrap." #2-Thru Apr. 1: "Missing." Beg. Apr. 2: "Some Kind of Hero."
521. GARDEN CITY PARK-PARK EAST-741-8484. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Victor/Victoria."
522. GREAT NECK-PLAYHOUSE-482-0500. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "A Little Sex."
523. GREAT NECK-BOULE-466-2020. Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Victor/Victoria."



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## MOVIES

526. HEWLETT-HEWLETT-791-6768. Thru Mar. 30: "Tape." Beg. Mar. 31: "True Confessions."
527. HICKSVILLE-HICKSVILLE-931-0749.  
 #1-Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Robin Hood." #2-Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "A Little Sex."
528. HICKSVILLE-TWIN NORTH-433-2400.  
 North: "Porky's." South: "On Golden Pond."
529. LAWRENCE-LAWRENCE-371-0203. #1-Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Chariots of Fire." #2-Thru Apr. 1: "Arthur." Beg. Apr. 2: "Some Kind of Hero." #3-Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "A Little Sex."
530. LEVITTOWN-LEVITTOWN-731-0516.  
 "Reds."
531. LEVITTOWN-LOEWS NASSAU-731-5400. #1-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2-Thru Apr. 1: "Quest for Fire." #3-Thru Apr. 1: "Death Wish II." #4-Thru Apr. 1: "Parasite."
532. LONG BEACH-LIDO-432-0056. "Reds."
533. LYNBROOK-LYNBROOK-593-1033. #1-"Missing." #2-"On Golden Pond." #3-Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "A Little Sex." #4-Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Robin Hood."
534. LYNBROOK-STUDIO ONE-599-5151.  
 Thru Apr. 1: "Ragtime."
535. MALVERNE-TWIN-599-6966. #1-Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Ragtime." #2-"Reds."
536. MANHASSET-CINEMA-627-1300.  
 "Chariots of Fire."
537. MANHASSET-MANHASSET-627-7887.  
 #1-"Porky's." #2-Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Deathtrap." #3-Thru Apr. 1: "Missing." Beg. Apr. 2: "On Golden Pond."
539. MASSAPEQUA-PEQUA-799-6454. Thru Apr. 1: "Missing." Beg. Apr. 2: "Some Kind of Hero."
541. MASSAPEQUA-SUNRISE MALL-795-2244. #1-"Porky's." #2-Thru Apr. 1: "Porky's." Beg. Apr. 2: "Victor/Victoria." #3-"Richard Pryor Live on the Sunset Strip." #4-Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap." #5-"Raiders of the Lost Ark." #6-Thru Apr. 1: "Parasite." Beg. Apr. 2: "A Little Sex." #7-"Neil Simon's I Ought to Be in Pictures."
542. MERRICK-GABLES-546-0734. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Absence of Malice."
543. MERRICK-MERRICK-623-1522. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."
545. NEW HYDE PARK-ALAM-344-4338. Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "A Little Sex."
547. OCEANSIDE-OCEANSIDE-536-7565. #1-Thru Apr. 1: "Amin: The Rise and Fall." #2-Thru Apr. 1: "Absence of Malice."
548. OYSTER BAY-MOVIES-922-0333. #1-Thru Apr. 1: "Amin: The Rise and Fall." #2-"Reds."
550. PLAINVIEW-MORTON VILLAGE-883-8323. Thru Mar. 30: "Tape." Beg. Mar. 31: "True Confessions."
552. PLAINVIEW-PLAINVIEW-935-6100. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Robin Hood."
553. PLAINVIEW-TWIN-931-1333. #1-"Neil Simon's I Ought to Be in Pictures." #2-Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Some Kind of Hero."
554. PORT WASHINGTON-SANDS POINT-883-8074. Thru Apr. 1: "Amin: The Rise and Fall." #2-"Deathtrap."
557. ROCKVILLE CENTRE-FANTASY-764-8000. Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Deathtrap."
558. ROCKVILLE CENTRE-TWIN-678-3121.  
 #1-"Porky's." #2-"Neil Simon's I Ought to Be in Pictures."
561. SYOSSET-SYOSSET-921-5810. Thru Apr. 1: "Missing." Beg. Apr. 2: "Victor/Victoria."
562. SYOSSET-UA CINEMA 150-364-0700.  
 "Deathtrap."
566. VALLEY STREAM-GREEN ACRES-561-2100. Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Victor/Victoria."
567. VALLEY STREAM-VALLEY STREAM-825-8371. Thru Apr. 1: "Vice Squad."
568. VALLEY STREAM-SUNRISE-825-5700.  
 #1-Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures." #2-Thru Apr. 1: "Richard Pryor Live

- on the Sunset Strip." #3-Thru Apr. 1: "Deathtrap." #4-Thru Apr. 1: "On Golden Pond." #5-Thru Apr. 1: "Quest for Fire." #6-Thru Apr. 1: "Missing." #7-Thru Apr. 1: "Porky's."
573. WESTBURY-WESTBURY-333-1911. #1-Thru Apr. 1: "Ragtime." #2-Thru Apr. 1: "Reds."
574. WESTBURY-DRIVE-IN-334-5400. #1-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #2-Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Some Kind of Hero." #3-Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II."
575. WOODMERE-FIVE TOWNS-374-2223.  
 Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "Penitentiary II."

## Suffolk County

600. AMITYVILLE-AMITYVILLE-264-7789.  
 #1-"Amin: The Rise and Fall." #2-Thru Apr. 1: "The Beast Within." "He Knows You're Alone." Beg. Apr. 2: "Penitentiary II."
601. BABYLON-BABYLON-669-3399. "On Golden Pond."
602. BABYLON-TWIN-669-0700. #1-"Porky's." #2-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage."
604. BAY SHORE-BAY SHORE-665-0200.  
 Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap."
605. BAY SHORE-CINEMA-665-1722. Thru Apr. 1: "Arthur." Beg. Apr. 2: "Victor/Victoria."
608. BAY SHORE-ENCORE-655-9834. Thru Apr. 1: "Evil Speak." "Enter the Ninja."
607. BAY SHORE-LOEWS SOUTH SHORE MALL-665-4000. #1-Thru Apr. 1: "Death Wish II." #2-Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures."
609. BRENTWOOD-BRENTWOOD-273-3900.  
 Thru Apr. 1: "The Border." Beg. Apr. 2: "Evil Under the Sun."
612. CENTEREACH-CENTEREACH-588-0088. Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Robin Hood."
618. COMMACK-MAYFAIR-543-0707. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Victor/Victoria."
617. COMMACK-COMMACK-499-4545. #1-"Porky's." #2-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Deathtrap." #3-Thru Apr. 1: "Reds." Beg. Apr. 2: "A Little Sex." #4-"On Golden Pond." #5-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Cat People."
627. EAST Setauket-FOX-473-2400.  
 "Porky's."
628. ELWOOD-ELWOOD-499-7800. Thru Apr. 1: "Parasite." Beg. Apr. 2: "Some Kind of Hero."
629. FARMINGVILLE-COLLEGE PLAZA-598-2202. #1-Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Deathtrap." #3-Thru Apr. 1: "Reds." Beg. Apr. 2: "A Little Sex." #4-"On Golden Pond." #5-Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "On Golden Pond."
631. HAUPPAUGE-HAUPPAUGE-265-1814.  
 "Neil Simon's I Ought to Be in Pictures."
633. HUNTINGTON-SHORE-421-5200. #1-"Porky's." #2-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Deathtrap." #3-Thru Apr. 1: "Missing." Beg. Apr. 2: "Victor/Victoria."
634. HUNTINGTON-WHITMAN-423-1300.  
 "Neil Simon's I Ought to Be in Pictures."
635. HUNTINGTON-YORK-421-3911. Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Robin Hood."
638. ISLIP-ISLIP-581-5200. #1-Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #2-Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Chariots of Fire." #3-"Reds." Beg. Apr. 2: "A Little Sex." #4-"On Golden Pond." #5-Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Deathtrap." #3-Thru Apr. 1: "Missing." Beg. Apr. 2: "Victor/Victoria."
637. LAKE GROVE-SMITH HAVEN MALL-724-9550. Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Victor/Victoria."
638. LINDENHURST-LINDENHURST-888-5400. Thru Apr. 1: "The Border." Beg. Apr. 2: "Evil Under the Sun."
639. MATTITUCK-TWIN-298-4405. #1-Thru Apr. 1: "Raiders of the Lost Ark." #2-Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Chariots of Fire."



# MOVIES

642. **NESCONSET-SMITHTOWN**  
ALL-WEATHER INDOOR- 265-8118. Indoor—Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." Outdoor—Thru Apr. 1: "Dawn of the Dead." Beg. Apr. 2: "A Little Sex."
644. **NORTHPORT-NORTHPORT**- 261-8600. "Reds."
645. **OAKDALE-OAKDALE**- 589-8118. Thru Apr. 1: "Vice Squad." Beg. Apr. 2: "Absence of Malice."
647. **PATCHOQUE-PATCHOQUE**- 475-0601. "Reds."
648. **PATCHOQUE-PLAZA**- 475-5225. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #2—"On Golden Pond."
650. **PATCHOQUE-SUNRISE ALL-WEATHER INDOOR**- 353-7200. Indoor—Thru Apr. 1: "Death Wish." Beg. Apr. 2: "Some Kind of Hero." Outdoor—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II."
651. **PATCHOQUE-SUNWAVE**- 475-7766. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Deathtrap."
653. **PORT JEFFERSON-MINI EAST**- 928-8555. #1—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Chariots of Fire." #2—"Neil Simon's I Ought to Be in Pictures."
654. **PORT JEFFERSON STATION-BROOKHAVEN**- 473-1200. Thru Mar. 30: "Taps."
655. **RIVERHEAD-SUFFOLK**- 727-3133. Thru Apr. 1: "Amin: The Rise and Fall."
657. **SAG HARBOR-SAG HARBOR**- 725-0010. Thru Apr. 1: "The Boat is Full."
658. **SAYVILLE-SAYVILLE**- 589-0232. #1—Thru Apr. 1: "Absence of Malice." Beg. Apr. 2: "Chariots of Fire." #2—Thru Apr. 1: "Amin: The Rise and Fall." #3—"Reds."
662. **SMITHTOWN-SMITHTOWN**- 265-1551. "On Golden Pond."
663. **SOUTHAMPTON-SOUTHAMPTON**- 283-1300. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." #2—Thru Apr. 1: "Evil Under the Sun." "Porky's."
664. **STONY BROOK-LOEWS**- 751-2300. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—"Parasite." #3—Thru Apr. 1: "Death Wish II."
666. **WESTHAMPTON-HAMPTON ARTS**- 288-2600. Thru Apr. 1: "Chariots of Fire."
667. **WESTHAMPTON-WESTHAMPTON**- 288-1500. Thru Apr. 1: "Arthur." Beg. Apr. 2: "Deathtrap."
668. **WEST ISLIP-TWIN**- 669-2626. #1—Thru Apr. 1: "Absence of Malice." #2—"Reds."

## New York State

(Area Code 914)  
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**- 234-7300. "On Golden Pond."
701. **BEDFORD VILLAGE-CINEMA 22**- 234-9577. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Some Kind of Hero."
704. **BRONXVILLE-BRONXVILLE**- 961-4030. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood." #2—"Neil Simon's I Ought to Be in Pictures." #3—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "A Little Sex."
740. **GREENBURGH-CINEMA 100**- 946-4680. #1—Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Robin Hood." #2—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."
705. **HARRISON-CINEMA**- 835-2668. Thru Apr. 1: "Making Love." Beg. Apr. 2: "Chariots of Fire."
706. **HARTSDALE-CINEMA**- 428-2200. #1—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 1: "Chariots of Fire." #3—"Neil Simon's I Ought to Be in Pictures." #4—Thru Apr. 1: "The Beast Within."
707. **LARCHMONT-PLAYHOUSE**- 834-3001. "Neil Simon's I Ought to Be in Pictures."
708. **MAMARONECK-PLAYHOUSE**- 698-2200. #1—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Deathtrap." #2—"Porky's." #3—"On Golden Pond." #4—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex."

709. **MOUNT KISCO-MOUNT KISCO**- 666-6900. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "A Little Sex." #2—"Neil Simon's I Ought to Be in Pictures."
711. **MOUNT VERNON-PARKWAY**- 664-3311. "Reds."
712. **NEW ROCHELLE-LOEWS**- 632-1700. #1—Thru Apr. 1: "Death Wish II." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip."
713. **NEW ROCHELLE-MALL**- 636-8808. Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap."
714. **NEW ROCHELLE-PROCPOR**- 632-1100. #1—Thru Apr. 1: "Parasite." Beg. Apr. 2: "Some Kind of Hero." #2—"Porky's." #3—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "A Little Sex." #4—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Penitentiary II." #5—"Neil Simon's I Ought to Be in Pictures."
716. **NEW ROCHELLE-TOWN**- 632-4000. Thru Apr. 1: "Reds."
717. **OSSINING-ARCADIAN**- 941-5200. #1—Thru Apr. 1: "On Golden Pond." Beg. Apr. 2: "Deathtrap." #2—"Neil Simon's I Ought to Be in Pictures."
718. **PEEKSKILL-BEACH**- 737-6262. #1—Thru Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap." #2—"On Golden Pond." #3—Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2: "A Little Sex."
719. **PEEKSKILL-WESTCHESTER MALL**- 528-8822. #1—"Porky's." #2—Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Silent Rage." #3—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Some Kind of Hero."
721. **PLEASANTVILLE-ROME**- 769-0720. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Victor/Victoria."
722. **RYE-RYE RIDGE**- 939-8177. #1—Thru Apr. 1: "The Beast Within." Beg. Apr. 2: "Some Kind of Hero." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Robin Hood."
723. **SCARSDALE-FINE ARTS**- 723-6699. "Das Boot."
724. **SCARSDALE-PLAZA**- 725-0078. Thru Apr. 1: "Absence of Malice."
726. **WHITE PLAINS-COLONY**- 948-8828. Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Penitentiary II."
727. **WHITE PLAINS-GALLERIA**- 997-8198. #1—"Porky's." #2—Thru Apr. 1: "Atlantic City." Beg. Apr. 2: "Some Kind of Hero."
728. **WHITE PLAINS-VA CINEMA**- 946-2820. Thru Apr. 1: "Parasite." Beg. Apr. 2: "Victor/Victoria."
729. **YONKERS-CENTRAL PLAZA**- 793-3232. #1—"Quest for Fire." #2—Thru Apr. 1: "Shoot the Moon." Beg. Apr. 2: "Victor/Victoria."
730. **YONKERS-KENT**- 237-3440. Thru Apr. 1: "Absence of Malice." #2—"Only When I Laugh." Beg. Apr. 2: "Richard Pryor Live on the Sunset Strip." "Neighbors."
732. **YONKERS-MOVELAND**- 793-0002. #1—"Richard Pryor Live on the Sunset Strip." #2—"On Golden Pond." #3—Thru Apr. 1: "Death Wish II." Beg. Apr. 2: "Some Kind of Hero." #4—Thru Apr. 1: "Chariots of Fire." Beg. Apr. 2: "Deathtrap."
733. **YORKTOWN HEIGHTS-TRIANGLE**- 245-7555. #1—Thru Apr. 1: "Raiders of the Lost Ark." Beg. Apr. 2: "Victor/Victoria." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Robin Hood."

## Rockland County

742. **NANUET-ROUTE 59**- 623-3355. Thru Apr. 1: "Missing." Beg. Apr. 2: "Cat People."
744. **NEW CITY-TOWN**- 634-5100. #1—"Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 1: "Evil Under the Sun." Beg. Apr. 2: "Victor/Victoria."
745. **NEW CITY-VA CINEMA 304**- 634-8200. #1—"On Golden Pond." #2—"Porky's."
754. **SPRING VALLEY-CINEMA 45**- 352-1445. Thru Apr. 1: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 2: "Some Kind of Hero."

## Connecticut

(Area Code 203)  
Fairfield County

774. **BROOKFIELD-FINE ARTS**- 775-0070. #1—"On Golden Pond." #2—"Missing."

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## MOVIES

775. DANBURY-CINE-743-2200. #1-  
"Porky's" #2-"Deathtrap" #3-3-Thru Apr. 1:  
"Evil Under the Sun." Beg. Apr. 2: "Some Kind of  
Hero."  
778. DANBURY-CINEMA-748-2923. #1-3-Thru  
Apr. 1: "Charlies of Fire." Beg. Apr. 2: "Victor/  
Victoria." #2-"Neil Simon's I Ought to Be in  
Pictures."  
779. DANBURY-PALACE-748-7496. #1-  
"Richard Pryor Live on the Sunset Strip." #2-  
3-Thru Apr. 1: "The Beast Within." Beg. Apr. 2:  
"Quest for Fire." #3-3-Thru Apr. 1: "Amin: The  
Rise and Fall." Beg. Apr. 2: "Penitentiary II."  
780. DARIEN-PLAYHOUSE-855-0100. "On  
Golden Pond."  
781. FAIRFIELD-COMMUNITY-255-6555. #1-  
"On Golden Pond." #2-"Missing."  
782. FAIRFIELD-COUNTY-334-1411. "Charlies  
of Fire."  
783. GREENWICH-CINEMA-869-6030. "On  
Golden Pond."  
784. GREENWICH-PLAZA-869-4030. #1-  
"Neil Simon's I Ought to Be in Pictures." #2-  
"Deathtrap." #3-"Charlies of Fire."  
785. NEW CANAAN-PLAYHOUSE-968-0600.  
"Porky's."  
786. NORWALK-CINEMA-838-4504. #1-  
"Porky's" #2-3-Thru Apr. 1: "Richard Pryor Live  
on the Sunset Strip." Beg. Apr. 2: "Some Kind of  
Hero."  
787. NORWALK-NORWALK-866-3010. 3-Thru  
Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2:  
"Silent Rage."  
788. SOUTH NORWALK-SONO-866-9202.  
Mar. 29-30: "Ticket to Heaven." Mar. 31-Apr. 2:  
"Spetters." Beg. Apr. 3: "Gallipoli."  
789. SPRINGDALE-STATE-323-0250. "Reds."  
790. STAMFORD-AVON-324-9205. #1-  
"Richard Pryor Live on the Sunset Strip." #2-  
3-Thru Apr. 1: "The Beast Within." Beg. Apr. 2:  
"Penitentiary II."  
791. STAMFORD-CINEMA-324-3100. #1-  
"Porky's" #2-3-Thru Apr. 1: "Missing." Beg. Apr. 2:  
"Victor/Victoria." #3-3-Thru Apr. 1: "Evil Under  
the Sun." Beg. Apr. 2: "Some Kind of Hero."  
792. STAMFORD-RIDGEWAY-323-5000.  
"Quest for Fire."  
793. WESTPORT-FINE ARTS 1-227-3234. #1-  
"Neil Simon's I Ought to Be in Pictures." #2-  
"Quest for Fire." #3-"On Golden Pond." #4-  
3-Thru Apr. 1: "Deathtrap." Beg. Apr. 2: "Victor/  
Victoria."  
794. WESTPORT-POST-227-0500. 3-Thru Apr. 1:  
"Charlies of Fire." Beg. Apr. 2: "Deathtrap."  
795. WILTON-CINEMA-762-5678. 3-Thru Apr. 1:  
"Missing." Beg. Apr. 2: "Robin Hood."

## New Jersey

(Area Code 201)  
Hudson County

800. ARLINGTON-LINCOLN-997-6873. #1-  
3-Thru Apr. 1: "Nightcrossing." #2-3-Thru Apr. 1:  
"Reds." #3-3-Thru Apr. 1: "The Beast Within."  
801. HARRISON-WARNER-482-9550. #1-  
3-Thru Apr. 1: "Amin: The Rise and Fall." #2-3-Thru  
Apr. 1: "Richard Pryor Live on the Sunset Strip."  
802. JERSEY CITY-HUDSON PLAZA-  
433-1100. #1-3-Thru Apr. 1: "On Golden Pond."  
Beg. Apr. 2: "Victor/Victoria." #2-"Porky's."  
803. JERSEY CITY-LOEWS-653-4600. #1-  
3-Thru Apr. 1: "Richard Pryor Live on the Sunset  
Strip." #2-3-Thru Apr. 1: "Parasite." #3-3-Thru  
Apr. 1: "Amin: The Rise and Fall."  
804. JERSEY CITY-STATE-653-5200. #1-  
3-Thru Apr. 1: "The Beast Within." Beg. Apr. 2:  
"Penitentiary." #2-3-Thru Apr. 1: "Vice Squad."  
"Dead and Buried." Beg. Apr. 2: "A Little Sex."  
#3-3-Thru Apr. 1: "Foxy Brown." "Scream Blacula  
Scream." Beg. Apr. 2: "Robin Hood."  
805. SECAUCUS-LOEWS HARMON COVE-  
866-1000. #1-3-Thru Apr. 1: "Richard Pryor Live  
on the Sunset Strip." #2-3-Thru Apr. 1: "Neil  
Simon's I Ought to Be in Pictures." #3-3-Thru Apr.  
1: "Death Wish II." #4-3-Thru Apr. 1: "Missing."  
806. UNION CITY-CINEMA-865-5600. #1-  
3-Thru Apr. 1: "Amin: The Rise and Fall." #2-3-Thru  
Apr. 1: "Missing." Beg. Apr. 2: "Deathtrap."  
807. WEST NEW YORK-MAYFAIR-865-2010.  
"Reds."

## Essex County

811. BLOOMFIELD-CENTER-748-7900.  
"Reds."  
812. BLOOMFIELD-ROYAL-748-3555. #1-  
3-Thru Apr. 1: "Parasite." Beg. Apr. 2: "Some Kind  
of Hero." #2-3-Thru Apr. 1: "Amin: The Rise and  
Fall." Beg. Apr. 2: "Parasite."  
813. CEDAR GROVE-CINEMA 23-239-1462.  
3-Thru Apr. 1: "Arthur." Beg. Apr. 2: "Robin Hood."  
814. EAST ORANGE-HOLLYWOOD-678-2262.  
3-Thru Apr. 1: "Amin: The Rise and Fall." Beg. Apr.  
2: "Penitentiary II."  
815. IRVINGTON-CASILE-372-9324. 3-Thru  
Apr. 1: "Amin: The Rise and Fall." "Together  
Brothers." Beg. Apr. 2: "Penitentiary II." "Iron  
Dragon."  
816. IRVINGTON-BANFORD-371-3998. 3-Thru  
Apr. 1: "Richard Pryor Live on the Sunset Strip."  
Beg. Apr. 2: "Silent Rage."  
817. MILLSBURG-MILLSBURG-376-0800. #1-  
"On Golden Pond." #2-3-Thru Apr. 1: "Shoot the  
Moon." Beg. Apr. 2: "Victor/Victoria."  
821. MONTCLAIR-CLARIDGE-746-5564. "On  
Golden Pond."  
822. MONTCLAIR-WELLMONT-783-9900.  
"Richard Pryor Live on the Sunset Strip."  
823. NUTLEY-FRANKLIN-667-1777. 3-Thru Apr.  
1: "Richard Pryor Live on the Sunset Strip." Beg.  
Apr. 2: "Silent Rage."  
826. ORANGE-PALACE-678-1044. 3-Thru Apr. 1:  
"Richard Pryor Live on the Sunset Strip." Beg.  
Apr. 2: "Some Kind of Hero."  
827. UPPER MONTCLAIR-BELLEVUE-  
744-1453. 3-Thru Apr. 1: "Charlies of Fire." Beg.  
Apr. 2: "Victor/Victoria."  
828. VERONA-VERONA-239-0880. 3-Thru Apr. 1:  
"Missing." Beg. Apr. 2: "A Little Sex."  
829. WEST ORANGE-ESSEX GREEN-  
731-7755. #1-3-Thru Apr. 1: "Porky's." #2-3-Thru Apr. 1:  
"Atlantic City." #3-"Neil Simon's I Ought to Be  
in Pictures."

## Union County

840. BERKELEY HEIGHTS-BERKELEY-  
464-8888. 3-Thru Apr. 1: "Absence of Malice."  
841. CHERRYFORD-CRANFORD-276-9120. #1-  
3-Thru Apr. 1: "Neil Simon's I Ought to Be in Pictures." #2-  
"Amin: The Rise and Fall."  
851. UNION-FIVE POINTS-964-3466. 3-Thru  
Apr. 1: "The Beast Within." Beg. Apr. 2:  
"Deathtrap."  
852. UNION-FOX-964-8977. 3-Thru Apr. 1:  
"Arthur." Beg. Apr. 2: "Some Kind of Hero."  
854. UNION-UNION-686-4373. #1-3-Thru Apr.  
1: "Richard Pryor Live on the Sunset Strip." Beg.  
Apr. 2: "Silent Rage." #2-"Porky's."  
857. WESTFIELD-RIALTO-232-1288. #1-"On  
Golden Pond." #2-3-Thru Apr. 1: "Missing." Beg.  
Apr. 2: "Robin Hood." #3-3-Thru Apr. 1: "Atlantic  
City." Beg. Apr. 2: "A Little Sex."  
858. WESTFIELD-TWIN-654-4720. #1-3-Thru  
Apr. 1: " Raiders of the Lost Ark." Beg. Apr. 2:  
"Charlies of Fire." #2-3-Thru Apr. 1: "Evil Under  
the Sun." Beg. Apr. 2: " Raiders of the Lost Ark."

## Bergen County

860. BERGENFIELD-PALACE-385-1600.  
"Reds."  
862. EDGEWATER-LOEWS SHOWBOAT-  
941-3660. #1-3-Thru Apr. 1: "Richard Pryor Live  
on the Sunset Strip." #2-3-Thru Apr. 1: "Missing."  
#3-3-Thru Apr. 1: "Parasite." #4-3-Thru Apr. 1:  
"On Golden Pond."  
863. EMERSON-TOWN-261-1000. 3-Thru Apr. 1:  
"Shoot the Moon." Beg. Apr. 2: "Charlies of Fire."  
864. FAIR LAWN-HYWAY-796-1771. #1-3-Thru  
Apr. 1: "Missing." Beg. Apr. 2: "Robin Hood." #2-  
"On Golden Pond."  
867. FORT LEE-LINWOOD-944-6900. #1-3-Thru  
Apr. 1: "Charlies of Fire." Beg. Apr. 2:  
"Victor/Victoria." #2-3-Thru Apr. 1: "Shoot the  
Moon." Beg. Apr. 2: "Deathtrap."  
868. FORT LEE-SHARON-224-3032. "Neil  
Simon's I Ought to Be in Pictures."  
869. HACKENSACK-ORITANI-343-8844. #1-3-Thru  
Apr. 1: "Amin: The Rise and Fall." Beg. Apr. 2:  
"Robin Hood." #2-3-Thru Apr. 1: "Parasite."  
Beg. Apr. 2: "Penitentiary II." #3-3-Thru Apr. 1:  
"Shoot the Moon." Beg. Apr. 2: "A Little Sex."

# Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

## MPAA RATING GUIDE

- G: General Audiences.** All ages admitted.  
**PG: Parental Guidance Suggested.** Some material may not be suitable for children.  
**R: Restricted.** Under 17 requires accompanying parent or adult guardian.  
**X: No one under 17 admitted.**

## New Films

\* New films recommended by *New York's* critic.

**ABSENCE OF MALICE**—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously constructed to produce this crisis and becomes disengaged with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine who tries to ingratiate herself with the audience using coy little tricks, the young supporting cast includes Bob Balaban as a ruthless defense attorney, Willard Brimley as a justice department official, and painter Al Pacino as a wily old mafioso. Malinda Dillan, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaper editor, and Peter Pollack. PG. 38, 97, 211, 233, 416, 449, 527, 535, 542, 547, 612, 645, 658, 668, 724, 730, 840

\* **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screw comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli as Susan Gordon, the straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. Theirs like master and dog, only with the roles reversed. PG. 32, 95, 204, 221, 413, 442, 529, 605, 667, 613, 852

\* **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old mart to sparkling young whorl. Meanwhile the losers and dreamers who washed up on the shores of the old Atlantic City were comfortable there are beginning to stir uneasily. The Los (Tom Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Liza (Susan Gordon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little weak and pedestrian. The best thing is Lancaster's Lou, dressed up as an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. 23, 52, 70, 97, 202, 447, 449, 458, 727, 828, 837

**BEAST WITHIN, THE**—(1hr. 38m., '82) A teenage boy mysteriously transforms into a monster. With Ronnie Cox, Bibi Besch and Paul Clemens. Dir. Philippe Mora. R. 82, 104, 114, 122, 202, 203, 210, 215, 214, 228, 237, 309, 402, 408, 412, 426, 439, 500, 525, 552, 574, 600, 619, 629, 636, 637, 650, 706, 714, 722, 727, 788, 800, 806, 851, 872

**BODY HEAT**—(1hr. 63m., '81) Lawrence Kasdan's debut as a director (he was the screenwriter for *The Body and the Beast* and *Body Heat*). It's a handsome, self-conscious imitation of those deliciously paranoid erotic pictures (*Double Indemnity*, *The Postman Always Rings Twice*, etc.) in which a sexually overreacting woman seduces a cold, calculating but weak man, turning him into a remorseless killer.

Wearing a shapely mustache and a permanently sheepish expression, an oddly recessive William Hurt is Ned Racine, a lazily incompetent Florida criminal lawyer who falls into a passionate affair with Mrs. Martin Walker (Jessica Kerkhove). Tward and plots to do away with her smarmy real-estate-operator husband (Richard Crenna). Kasdan's writing is synthetic—the exchanges between Racine and Maddy sound like an 18-year old boy's version of the game. Bogart-Recall conversations in *The Big Sleep*. Kasdan lays on the smoldering-passion metaphors: Fire burns in the night, the sun glares through windows, sweat burns hot everywhere. Why strangle the woman? Atmospheric touches we should discover on our own? With Ted Danson and J. A. Preston. R. 47

**CHARIOTS OF FIRE**—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprouts for the glory of God. The two men, drawn in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Materpiece Theatre"—a beautiful, conscious "distillation of the best of British patriotic celebration an England that is grateful, modest, and brave, an England essentially good. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush blonde with rich brown hair—three—who falls for Abrahams, and Ian Holt as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully lit, colorful color photography by David Watkin. PG. 9, 32, 55, 89, 207, 211, 214, 223, 307, 404, 418, 504, 508, 519, 525, 536, 541, 504, 634, 639, 653, 658, 668, 686, 705, 708, 709, 712, 732, 746, 752, 754, 827, 858, 863, 867, 875

**CHRISTINE**—(1hr. 32m., '82) A low-budget Eng. sublimity. A somberly lurid cautionary film from West Germany about the terrors of teen drug addiction. Christine (Nejse Bunkhorst), a beautiful 12-year-old living in a high-class suburb, is a beautiful model, drifting into drug addiction after a few visits to a disco-where she wants to impress a cute boy she's met there who has already become addicted. The movie is a beautiful, beautiful film. The film is a beautiful public toilet of West Berlin, and its dominant mood is affluence despair—a fluorescent twilight in which zombie-like teen junkies nurse each other as they drift into oblivion. We never understand why this middle-class kid became addicts or why the square of the whole scene doesn't terrify them. The movie has been strangely crafted for kids (it was a huge hit in West Germany)—adults have been left out of it. 30, 85

\* **CUTTER'S WAY**—(1hr. 49m., '81) Judd Apatow, talent and sleek, is the lazily likable Santa Barbara gigolo, Richard Bone, and John Heard, short, with an eye patch and a wooden leg, is his friend, the bitter, mean-mouthed Vietnam vet, Alex Cutter. When Bone falls under suspicion of murder, Cutter goes him to take revenge against the wealthy man he and Bone suspect is the actual killer. Ivan Passer's film, originally titled *Cutter and Bone*, is a fine, fine screenplay by Jeffrey Alan Finkin from the Richard Thornbury novel, is not a thriller, it's a study of friendship and honor and of a certain kind of California hip consciousness. The movie has now come out in a new and persona. It's a fascinating and heart-wrenching movie. With Lisa Eichhorn as Mo, Cutter's wife, who is a beautiful, beautiful woman. 30, 85

\* **DAS BOOT**—(2hrs. 30m., '82) In German. Eng. subtitle. Life in the belly hull of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—learn and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen works through the narrow compartments, and you can hear the men's voices, and you can see the men, and you see the stink of fear and filth. It's a thrillingly physical movie. With Jürgen Prochnow as the quietly charismatic captain, a man who lives the life of his boat, and Jürgen Prochnow only a few words. R. 73, 92, 231, 438, 723, 875

**DEATH WISH II**—(1hr. 29m., '82) The young man who has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Bill Duke, and Vincent Gardenia. Dir. Michael Winner. R. 33, 35, 112, 114, 202, 214, 226, 304, 403, 408, 412, 426, 331, 545, 587, 566, 574, 507, 612, 712, 732, 807, 875

**DEATHS OF A DISCREET WOMAN**—(1hr. 56m., '82) Heavily-handed, ostentatiously theatrical adaptation of Irwin's film Broadway comedy-thriller. The director, Sidney Lu-

met, working in his customary wall-climbing style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without great acting and direction, the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christine Lahti, however, has a few amusing moments as the young playwrighting student. Michael Caine says on the bittersweet thicket as the burnt-out playwright, and Bryan Cranston overdoes the understated, almost comical, director. The scene Worth as a thick-accented Dutch cynic. PG. 22, 32, 46, 83, 109, 202, 207, 224, 234, 304, 305, 412, 419, 438, 439, 537, 541, 587, 562, 568, 504, 623, 633, 642, 651, 663, 708, 712, 716, 717, 732, 758, 782, 786, 794, 881, 867, 875

**EVLIL UNDER THE SUN**—(1hr. 57m., '82) Intermediary, leaden Agathe Christie adaptation, set at a small, chilly hotel by the sea. The director, Guy Hamilton, who used to be livelier when he did James Bond movies, can't seem to find an acceptable rhythm for the action as he laboriously plants clues, lays in red herrings, and follows the fat, egotistical, self-centered Hercule Poirot from one place to another. The actors, hideously dressed, don't have enough style to make the nasty, shallow writing (Anthony Shaffer did the adaptation) seem as silly as it is. The movie is a (mis)cast as a big-time Broadway bitch, Maggie Smith, James Mason (not given enough to do), and many others. The movie soaks up your time, and that's a good thing. PG. 14, 32, 405, 505, 508, 518, 609, 638, 663, 702, 722, 733, 744, 775, 786, 858, 867, 875

**GALLIPOOLI**—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (David Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign. The movie is a beautiful, beautiful movie of World War I. Gallipoli is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant young men. The movie is a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. 78

**GENOCIDE**—(1hr. 27m., '82) A documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. 51

**IMP DANCING AS FAST AS I CAN**—(1hr. 50m., '82) A misbegotten Bill Clayburgh star in a comedy-adapted film. The movie is a beautiful, beautiful movie of Susan Hayward suffering and redemption epic. At first we seem to be watching a drama about nervous but reasonably sane New York City Clayburgh and her jittery boy friend Nicol Williamson, a lawyer devoted to the poor. But then Clayburgh goes cold turkey and the movie lurches into horror-film luridness. Clayburgh has a thrilling at-the-mouth fit, and the boyfriends turns into a screaming lunatic who makes her his prisoner, beating her up, stripping her to a chair. We seem to be watching an *Unmarried Woman* in the way of the movie. The movie is a beautiful, beautiful movie of Susan Hayward suffering and redemption epic. At first we seem to be watching a drama about nervous but reasonably sane New York City Clayburgh and her jittery boy friend Nicol Williamson, a lawyer devoted to the poor. 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backs of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wejda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wejda is trying to use the past to defuse the personal and the historical. The film is desperately ambitious, a little screwy, but passionately felt. It will carry you away if you catch it. See the references. With Maria Opopova, Krystyna Landa, and Jerry Reddewicz. PG 90

**MEPHISTO**—(Athr. 19m, '82) In German, Eng. subtitles. An actor in Nazi Germany makes painful concessions in order to become a top theatrical producer in a theater company. With Klaus Maria Brandauer. Dir. Istvan Szabo. R2

**MISSING**—(Athr. 59m, '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile), a young American, Charles Hornum (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but run-arounds from the American Embassy. The clear implication is that American troops were involved in the arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was made in Mexico) are stunning. The main point of emphasis of the story is on Ed Hornum's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong performance. Ed and Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG 18, 38, 41, 71, 83, 93, 102, 109, 112, 113, 202, 207, 210, 212, 223, 226, 302, 405, 413, 418, 429, 447, 512, 518, 537, 539, 561, 588, 633, 636, 642, 651, 683, 692, 702, 704, 708, 710, 712, 719, 722, 734, 779, 785, 797, 807, 828, 857, 862, 864, 871

**MY DINNER WITH ANDRE**—(Athr. 50m, '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn and screenwriter-director Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. Their conversation is a philosophical free-for-all. Gregory the restless, focalist, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains bluishly free of dead roaches. It's all talk, and, despite Gregory's fustian comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. R

**NEIL SIMON'S I OUGHT TO BE IN PICTURES**—(Athr. 48m, '82) The 19-year-old daughter of a Hollywood father had been writer movies with her father after many years apart. With Walter Matthau, Ann-Margret and Dinah Manoff. Dir. Herbert Ross. PG 24, 32, 54, 109, 200, 210, 220, 303, 405, 409, 421, 512, 517, 541, 583, 598, 598, 607, 623, 631, 634, 635, 638, 670, 707, 710, 714, 717, 724, 776, 782, 793, 807, 828, 841, 868, 872, 879

**ON GOLDEN POND**—(Athr. 49m, '81) A triumph for Henry Fonda as an elderly retired professor summing up for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) in their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her cue-vening voice, Hepburn is gossamer and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Fonda directs, and Fonda, using his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled shoulders, and complains that her husband doesn't love her. Doug McClellan, the loons in her cue on Fonda's boyfriend, leads into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little bit that we'd rather have him. The jump-in-the-ditch mechanism is so obvious that you can begin to rebel. With Dabney Coleman. Dir. Mark Rydell. PG 18, 32, 82, 94, 108, 207, 212, 307, 405, 413, 418, 512, 523, 528, 537, 567, 588, 592, 620, 633, 648, 682, 700, 703, 707, 710, 718, 732, 745, 776, 778, 781, 793, 804, 819, 821, 857, 862, 864

**ONE FROM THE HEART**—(Athr. 41m, '82) Trying for better-than-good through the heart. Fred Zinnemann has left out the heart and left with guts. A gossamer-thin story about two lovers who have a spat, change partners, and make it up the next day is

drowned in flaky, candy-colored special effects that look curiously old-fashioned—theatrical screams blown up to scream size. The actors—Frederic Forrest, Teri Garr, Raul Julia and Nastassia Kinski—do the best they can with rapid material that self-consciously recalls old-musical clichés and drains them of their energy. With Laine Kazan and Barry Dean Stanton. R 44

**PARASITE**—(Athr. 35m, '82) In the future, evil government elites genocide. In 3-D. Charles Hallahan. Band. R 33, 100, 114, 221, 403, 419, 428, 432, 531, 541, 626, 651, 664, 714, 728, 805, 812, 862, 869

**PASSIONATE D'AMORE**—(Athr. 57m, '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversion. In the Italy of the 1850s, a splendid handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Lea Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valérie Obélie), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trepped by pity, but then, to his utter astonishment, he finds himself succumbing to the woman's passion for him. The movie is an ironic parable of hate mastered by illness, but over-whelmed by spirit, beauty captured by ugliness. Directed by a Frenchman, the film is a masterpiece.

**PERSONA BEST**—(Athr. 49m, '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Maril Hemingway), and the macho coach (Scott Glenn) who loves them both tries to get them to get together to complete the team. Other: Robert Towne's first directorial venture is tender and quietly amazing. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered and puzzled. The movie must love the loquacious, small-breasted beauty of womanly thighs, because he sends the camera up and down lights and across flat stomachs, and includes a comic scene of the lounge-in-the-stomach episode that looks like a Roman senator at Roman senator. The movie, but sweet-tempered movie with some marvelous sports footage. R 14, 32, 57, 93, 419

**PORKY'S**—(Athr. 39m, '82) A sex comedy of Florida high school students. With Kiki Hunter, Art Hindle, Susan Clark and Alex Kanner. Dir. Bob Fosse. PG 30, 59, 80, 100, 203, 221, 234, 302, 409, 417, 423, 424, 428, 430, 527, 541, 598, 598, 602, 617, 623, 724, 725, 728, 708, 714, 718, 725, 727, 745, 772, 783, 784, 785, 804, 829, 857, 875

**QUEST FOR FIRE**—(Athr. 38m, '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an amazing film about life in the early state of nature, 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are far-flung primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Iwaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Iwaka are more advanced in other matters too. Ae awesome, breathtaking film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution out in a landscape of saber-toothed tigers and bubbling swamps. R 24, 72, 84, 307, 418, 531, 563, 749, 777, 783, 807, 875

**RAOTON**—(Athr. 36m, '81) Michael Caine's playful version of the irresistible E.L. Doctorow novel. For man and his screenwriter, Michael Waller, have dropped out most of the historical personages (including Doctorow's two main characters, the Jewish Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unweirdy chunks. In the last scene, Patricia Richardson, the idealistic Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb beauty who brings some juice to his lines. The schizoid WASP family Forman must have cast the three most talkative actors in Hollywood—James Olson, Mary Steenburgen, and Brad Doust. Their scene together is a purgatory for the reverts. Howard E. Rollins who plays George Waller Jr., the comic clownish pianist who drifts into the spotlight, is effective and dynamic, but he's an outright, exemplary figure in the Sidney Poller style of fifteen years ago. James Cagney brings some juice to his lines. The movie is a misadventure who confronts Coalhouse, but by the time the movie is beyond salvation. PG 38, 60, 434, 533, 575

**RAIDERS OF THE LOST ARK**—(Athr. 55m, '81) Steve Spielberg has made a pure-fun extravaganza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archetypal Indiana Jones. Inductors here, he's a Jewish Allen his bantering, spunky ex-girlfriend, a scientist's daughter with a sharp tongue and a taste for

adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jump linked to the next in a rhythmically charged sequence. The only new element is the inspired religious stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea of George Lucas and a screenplay by Lawrence Kasdan. PG 38, 97, 114, 206, 211, 239, 300, 413, 438, 442, 541, 542, 616, 629, 639, 653, 701, 706, 728, 733, 658, 870, 876

**REDS**—(Athr. 19m, '81) Warren Beatty's marvelous account of a pacifist American who joins the passion-the line of Greenpeace Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the country journal-editor-turned-activist from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her debut husband and joined with Reed, becoming a radical journalist. The passionate, Punch-and-Judy love affair between these two holds the movie together; there's a meeting scene, a storming out of rooms, and then walking across frozen tundra to be together again. Meowlike history is whirled all around them. Beatty combines commercial Hollywood romance with a detailed, credible, and moving account of an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maurice Chevalier as Vladimir Lenin, and John Cazale as William Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty, written by Beatty and British playwright Graham Greene. PG 38, 39, 40, 41, 502, 507, 511, 516, 530, 532, 533, 549, 573, 623, 636, 644, 658, 688, 716, 718, 787, 800, 810, 811, 880, 882

**RICHARD PRYOR LIVE ON THE SUNSET TRIP**—(Athr. 25m, '82) A perfect performance. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He cow works directly with the life around him, and he digs deeper into the life of the audience and point out many of the novelists and playwrights we take seriously. The camerawork and editing allows you to see his face and body close-up as he wheels and stalks through the streets of Los Angeles, and he's in the heart of the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incoherently alive. He is brilliant on sex, race, crime, lawyers, and the fear of death, and he's a genius at it all himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" in 1980, when he fell from a balcony. He didn't realize at first that the beautiful blue light coming off his body was fire. Ecstatic, hilarious, unforgettable. R 21, 31, 72, 80, 100, 104, 108, 122, 206, 215, 221, 228, 234, 236, 237, 303, 403, 404, 406, 409, 411, 444, 508, 513, 521, 522, 531, 541, 544, 588, 574, 602, 617, 623, 633, 648, 684, 706, 712, 719, 721, 730, 732, 754, 777, 784, 788, 803, 805, 807, 816, 825, 828, 854, 859, 872, 875, 878, 879

**SEDUCTION, THE**—(Athr. 44m, '82) A suspense-thriller about a television newscaster pursued by a psychotic photographer. With Morgan Fairchild, Michael Sarrazin, Vince Edwards and Andrew Stevens. Dir. David Schick. R 513, 808

**SHOOT THE MOON**—(Athr. 3m, '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of seducing power by screenwriter Bo Goldman and director Alan Parker. About as funny as George Dunlap, a big-dad sportswriter, and Diane Keaton in his wife's skin; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old-fashioned obligations hold them together, and their relationship is a painful mix of nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking their truth when the occasion arises. The movie is a painful, intimate about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Mar Vista County, California by Michael Ballhaug. R 26, 78, 93, 97, 101, 207, 224, 418, 423, 438, 447, 504, 512, 513, 529, 533, 537, 639, 729, 751, 819, 863, 867, 869

**SOME KIND OF HEART**—(Athr. 37m, '82) An American POW in Vietnam captured by the enemy more personal difficulties. With Richard Pryor, Margot Kidder, and Ray Sharkey. Dir. Michael Pressman. R 21, 100, 104, 105, 231, 232, 300, 408, 423, 433, 449, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000





# THEATER

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CB	Carta Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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## Broadway

### Previews and Openings

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**AGNES OF GOD**—John Pielmeier's play starring Elizabeth Ashley, Anna Plumer, and Geraldine Page, is in concert, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed by Michael Lindsay-Hogg. Previews now prior to a 3/30 opening. Mon.-Thur. at 8, \$19-\$27.50; Fri. & Sat. at 8, \$22.50-\$28.50; Wed. at 2, \$15-\$25; Sat. at 2, \$21.50-\$27.50. **Musico Box**, 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

**IS THERE LIFE AFTER HIGH SCHOOL?**—A new musical by Jeffrey Kinday and Craig Carnelia, suggested by Jeff Kysen and directed by Melvin Frankel. Set. Musical focus on the love-hate relationship most adults have with memories of high school. Tue.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$22.50-\$30. Previews now prior to a 4/15 opening. Preview prices \$5-\$15. **Barymore Theater, 243 W. 47th (246-0390).** All major credit cards.

**SOLOMON'S CHILD**—Anthony Zerbe and John McMartin in Tom Dulack's suspense drama dealing with the anguish and anger of parents of a youth who has returned from a religious cult and their attempts to reprogram him; directed by John Tillingier. Preview now prior to 4/8 opening Tues. Thurs. at 8, Wed. & Sat. 2, Sun. at 3, \$17.50-\$22.50; Fri. & Sat. at 8, \$20-\$25. Preview prices \$10-\$15. Little Theater, 240 W. 44th (944-9450), 2 hrs. All major credit cards.

## New Playing

**AMADEUS**—John Wood, John Pankow, and Michael Ferris in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between composer Wolfgang Amadeus Mozart and his father. Directed with all his customary shrewdness and showmanship, and John Barry's scenery, costumes and lighting couldn't be more apt and inventive. Tue.-Thurs. at 8, Sat. at 2, Sun. at 3, \$21-\$32.50; Fri. & Sat. at 8, \$22.50-\$35; Wed. at 2, \$20-\$30. Broadhurst, 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

**ANNIE**—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could evil even if Thomas Meehan's book is a far cry from Harold Gray's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Herve Preisnel is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, and Sat. at 2, \$20-\$32; Wed. at 2, \$18-\$27; Sat. at 8, \$24-\$35. Uris, 51st St. W. of Bdway (586-6510). All major credit cards. ●●

**BARNUM**—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy

Colman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circus surprises. Tues.-Thurs. at 8, \$16-\$30; Fri. & Sat. at 8, \$22-\$35; Sat. at 2, Sun. at 3, \$15-\$28; Wed. at 2, \$12-\$25. St. James, 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ●●

**CHILDREN OF A LESSER GOD**—Phyllis Frelich and James Staphen star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$27.50. Fri. & Sat. at 8, \$22-\$30. Wed. at 2, \$17.50-\$22.50. Longacre, 220 W. 48th (245.5639). 2 hrs. 40 mins. All major credit cards.

**A CHORUS LINE**—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, \$25-\$35; Fri. & Sat. at 8, \$27.50-\$40; Wed. at 2, \$20-\$30; Sat. at 2, Sun. at 3, \$22.50-\$37.50. **Runaway**—225 W. 44th

**COMING BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN**—Sandy Dennis, Char, and Karen Black star in a play by Ed Gracryk, set in a small town

in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Sodie Bond, Kathy Bates, Maria Hafflin, and Mark Patton. Tues.-Thurs. at 8, Sat. at 2, & Sun. at 3, \$20-\$27.50; Fri. & Sat. at 8, \$25-\$30; Wed. at 2, \$18-\$25. Martin Beck, 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit

**CRIMES OF THE HEART**—Both Hanley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lisbeth MacKay, directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues. Sat. 8, \$20-\$27.50; Sat. 2, Sun. 3, \$18.50-\$25; Wed. 2, \$15-\$20; John Golden, 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

**DANCIN'**—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, \$20-\$30; Fri. and Sat. at 8, \$22.50-\$40; Sat. at 2, Sun. at 3, \$17.50-\$30; Wed. at 2, \$17.50-\$27.50. *Ambassador*, 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ●

**DEATHTRAP**—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who senses him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMasters, and Elisabeth Parrish. Suspense, chills, laughs await you here, Tues. Fri. at 8 Sun. at 3, \$13-\$19; Sat. at 8, \$17-\$23; Wed. & Sat. 2, \$12-\$18. Biltmore, 261 W. 47th (582-5340) 2 hrs.

**DREAMERS!**—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, \$25-\$40; Fri. & Sat. at 8, \$32.50-\$40; Wed. at 2, \$25-\$40. Imperial, 249 W.

**THE DRESSER**-Tom Courtenay, Paul Rogers, Rachael Gurney in a play by Ronald Harwood (in which Gurney was at one time a dresser for Donald Wolfit, set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser, who is a former actor himself). The play is both authentic and invented anecdote. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8 p.m., Sat. at 2 p.m., Fri. at 7 p.m. Box office, 222-2233. Tickets \$16-\$22.50; thrus 5/1, Brooks Atkinson, 256 W. 47th (2nd-3rd) 2 hrs., 20 min. All major credits.

**EMINENT DOMAIN**—Percy Granger's play about the crisis in the life of a mid-western English profes-

sor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Millar. Tues.-Fri. at 8, Wed. & Sat. at 2, \$18; Sat. at 8, \$21. Circle in the Square, 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

**EVITA**—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Loni Ackerman replaces Altay as 4/7; Anthony Crivello replaces Stein as Cha Guazava the same day. Mon.-Thurs. at 8, \$17.50-\$35; Fri. & Sat. at 8, \$20-\$40; Wed. at 2, \$14-\$25; Sat. at 2, \$17.50-\$30. Broadway, Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ●●

**42ND STREET**-Mulligan Martin, Jerry Orbach, Wanda Richard, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$20-\$35; Fri. at 8 and 8, \$23-\$40; Wed. at 2, \$15-\$30. Majestic, 247 W. 44th (246-0730), 2 hrs., 15 mins. All major credit cards. ●

**JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT**—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovely from top to bottom. Wed. & Thurs. at 8, Sat. at 5:30, Wed., Sat., & Sun. at 2, \$18-\$25; Fri. & Sat. at 8, \$19-\$26.50. *Royals*, 242 W. 45th (245-5760).

**LENA HORNE—*The Lady and Her Music***, directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" *Tues.* Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, \$25.50-\$35. **Nederlander Theater**, 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

**MASS APPEAL**—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys worldly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, \$20-\$27.50; Wed., Sat. at 2 Sun., at 3. \$17.50-\$25. Booth. 222 W. 45th St.

**OHI CALCUTTA!**—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Maltin, David Newman, Robert Benton, Dan Greenburg, Sam Shephard, Sherman Yellman. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9; 30, \$18-\$32. Edison, 240 W. 47th. (782.7164) 2 hrs., 15 min. All major credit cards.

**OTHELLO**—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Cox; with Diana Wiest and Aileen O'Kally. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blinding into what lego must be: a disturbing monster of witty evil Tunes. Thurs. at 8, Wed. & Sat. at 2, Sun. at 3 \$15.50-\$30; Fri. & Sat. at 8, \$17.50-\$32.50; thru 5/23. Winter Garden, 51st & Bdway (245-4878). 2 hrs. 45 min. All major credit cards.

**THE PIRATES OF PENZANCE**—Gary Sandy, George S. Irving, Kaya Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan opera; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. Minskoff, 200 W. 45th (869-0550). 2 hrs. 30 min. All major credit cards. ●

**PUMP BOYS AND DINETTES**—A musical, just moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$18.50-\$22.50. Princess, 200 W. 48th (S86-3903). 2 hrs. All major credit cards.





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## THEATER

hattan; directed by Gary Martin. Thurs-Sun. at 8; 55; thru 4/4. Park Ave. Christian Church, 1010 Park Ave. (368-3246).

**BELLA FIORA**—Brother Jonathan Ringkamp's play about a young Franciscan brother studying art, who discovers sexual intrigue as well as spiritual crisis during his fellowship in Italy; directed by John Sweeney with Reed Birney, Jo Henderson, and Patricia Mauzer. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; 58; 4/1-25. Ensemble Studio, 549 W. 52nd (247-4982).

**THE CONTRACT**—Nathan Ross Freeman's allegorical drama dealing with a young minister who is faced with a test of his faith when he is confronted by an Angel; with Phyllis Stickney, Noble Lee Lester, and Timothy Simonson; directed by Wyatt Paul Davis. Thurs-Sat. at 8; Sun. at 3; thru 4/1. TSWW Loft Theatre, 317 W. 125th St. (662-8463).

**THE CROCK OF GOLD**—Play adapted from James Stephens's book, directed by Rino Elia. Thurs.-Sun. at 8; 54; 4/1-18. Theater for the New City, 162 Second Ave. (254-1109).

**DOUBLE BILL**—Anton Chekhov's *The Roar and Fenec Molnar's Still Life*. Fri. at 6 & 8:30; Sat. & Sun. at 8:30; 54; 4/2-18. Theater 22, 54 W. 22nd (242-2600).

**DOUBLE BILL**—Sam Shepard's *Geography of a Horse Dreamer* and *Cowboys #2*; directed by Dan Teddie. Wed.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; thru 4/4. Wonderhorse Theatre, 83 E. 4th St. (533-5888).

**DUSA, FISH, STAS & VI**—Pam Gems's play about four Englishwomen struggling with marriage, sex, and politics; directed by Bob Hall. Sat.-Wed. at 8; thru 3/30. Doug Fairbanks Studio, 432 W. 42nd (982-3445).

**EOGLIANTS ARE FOR EATING**—A new romantic comedy by Antoni Jaworski. Thurs.-Sat. at 8; Sun. at 3; thru 4/11. 54. Troupe Theatre, 335 West 39th (242-2600).

**THE EVANGELIST: A RELIGIOUS MELODRAMA**—A musical with book, lyrics, and music by Rev. Al Carmines, is inspired by the resurgence of the religious right and the moral majority; directed by William Hopkins. Thurs.-Sun. at 8; Sun. at 3; 31-4/13. Wonderhorse Theatre, 83 E. 4th St. (533-5888).

**THE EXTRAVAGANT TRIUMPH OF CHRIST, MARK, AND SHAKESPEARE**—Fernando Arriaga's play, set in an unidentified tropical place; directed by Eduardo Manet. Thurs.-Mon. at 8; Sat. & Sun. at 3; 510; thru 4/1. INTAR, 420 W. 42nd (278-4207).

**FASHION**—A musical comedy, by Anna Core Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30; Sun. at 4; 55. Nameless Theater, 125 W. 22nd (242-9768).

**FREEDOM AIN'T NO BOWL OF CHERRIES**—Political musical comedy by Joan Harvey & John Amato, aiming a severe blow at the current war policy of the U.S.A. Thurs.-Sat. at 8; 54; by 4th Wall Repertory, Truck and Warehouse Studio, 79 E. 4th (254-3000).

**GOOSE AND TOMTOM**—David Rabe's gangster fairy tale about a couple of great guys (Frederick Neumann and Jerry Meyer); directed by John Pynchon. Thurs.-Sun. at 8; Sat. & Sun. at 3; 26. Public/Newman Theatre, 425 Lafayette St. (998-7150).

**HOMEBOYS**—John Lordan's play about the chemical "agent orange" and how it tests the reactions of a Vietnam veteran and his friends; with Billy Padgett and Judy Rice. Mon.-Thurs. at 7:30; 54; thru 4/16. Thurs. at 7:30. Westside Mainstage, 424 W. 49th (869-3530).

**HOP DOWN AND DOODLE BACK**—A vaudeville show played entirely by Lynn Catland & Susan Goldberger. 4/5, 6, 12, 13 at 8; 55. 28th St. Playhouse, 120 W. 28th (857-0810).

**LETTERS TO BEN**—Musical about a 40-year-old high school teacher who has been widowed for two years. Book, music, and lyrics by Charles Chost; directed by Lisa Simon. Thurs.-Sun. at 8; 54; thru 4/1. Theater for the New City, 162 Second Ave. (254-1109).

**LIVINGSTONE AND SECHELE**—David Pownall's play about how a missionary got to be an explorer. Tues.-Sat. at 8; Sat. & Sun. at 3; 56; 4/6-25. Quagha Theatre, 108 W. 43rd (221-9088).

**LOLA**—Musical by Claire Richman and Kenward Elms based on the life of the 19th century performer Lola Montes (played by three ladies—Jane White, Gretchen Albrecht, and Leigh Beyer). Tues.-Wed., Fri. & Sat. at 8; Sat. & Sun. at 3; thru 4/10. Church of the Heavenly Rest, 2 E. 90th (534-5365).

**LUDWIG**—J.L. Christa's comedy about New York's art colony; directed by Joseph MacLaren. Thurs.-Sat. at 8; 54; 4/6-14. 25. PSW Studio, 243 W. 35th (757-0878).

**THE MIDDLE AGES**—A.R. Gurney's romantic comedy follows the thirty-year love affair between a rebel and the woman he adores (Jack Gilpin and Candice Miller); directed by Bill Dorf. Christian Church. Thurs.-Sat. at 8; Sun. at 3; 56; 57; thru 4/4. The Ark, 131 Spring St. (431-6285).

**NAOMI COURT**—Michael Sweeney's comedy-thriller concerning an old tenement being torn down and the effect it has on the last two tenants; directed by Mark D'Alesio. Wed.-Fri. at 8; Sat. at 7 & 10; Sun. at 4 & 5:30; 55; 56; thru 4/4. Theater Eleven, 16 W. 22nd (475-4975).

**OCCUPATIONS**—Trevor Griffith's play, set in Turin in 1920, is about men and the personal and political choices they must make. With Julie Dorf, Christian Corso, Allen Barber, and Time Winter; directed by James Traub. 56; thru 4/10. 28th St. Playhouse, 120 W. 28th (869-3981).

**OCTOBER BLOOM**—Rosemary Terango's comedy about an Italian American family. Wed.-Sat. at 7:30; thru 4/3. 54 Madison Ave. Baptist Church, 30 East 31st (929-5541).

**OFF THE WALL STRIKES BACK!**—All-new political musical comedy revue. Tues. Sun. at 9; Sat. at 11:30. 4th Wall Repertory, Truck and Warehouse, 79 E. 4th (254-5060).

**PHANTOMS OF LOUISIANA**—Gary Indiana's play chronicling the courtship and marriage of a pair and the subsequent decimation of the bride's family. Thurs.-Sun. at 8 & 10; 57; 58; thru 4/18. The Performing Garage, 33 Wooster St. (966-3651).

**PIAF, A LOVE SONG**—Life and times of the great chanteuse starring D. W. Fosse in a play by Jiri Seibel and Byron Avonzo. Thurs.-Sat. at 8; Sun. at 11:30; 59; thru 5/8. 500 W. 42nd St. (736-0247).

**THE PLAY'S THE THING**—Candice Cummings's adaptation of Ferenc Molnar's play, directed by Alex Iglesias. Thurs.-Sat. at 8; Sun. at 3:30; 55; thru 5/16. Aardvark, 47 E. Houston (226-9691).

**POEY BAIT**—George Brimble's play takes place aboard a navy destroyer during World War II; directed by Billy Cunningham; produced by the Stone Wall Repertory Theater, a company devoted to the works of gay playwrights. Fri. & Sat. at 10; Sun. at 8; 56; 4/2-5. Courtney Playhouse, 39 Grove St. (741-0307).

**REUNION**—James Slaydon's mystery about the meeting of two old friends; directed by Monica Hayes. Thurs.-Sat. at 8; Sun. at 3:30; 4/1-17. Tyson Studio, 1026 Sixth Ave. (862-2900).

**ROMEO AND JULIET**—Shakespeare's classic, directed by Michael Graves. Thurs.-Sat. at 8; Sun. at 3; 54; 4/1-18. 28th St. Theater, 120 W. 28th (869-3981).

**SECRET LIVES OF THE SEXISTS**—A farce of modern life, started in, written, and directed by Charles Ludlum. Wed.-Fri. at 8; Sat. at 7 & 10; Sun. at 5 & 8; 510-515. Ridiculous Theatrical Co., One Sheridan Square (691-2271).

**SISTERS AND OTHER STRANGERS**—An evening of one-act plays by John Kneeland, directed by John Cowan and Andrew Feigin. Wed.-Sun. at 8; 54; 4/7-8. Inroads Art Center, 150 Mercer St. (226-6622).

**TRIPLE BILL**—Fred Rohan de Vargas's *Go Fly a Kite*; Anton Chekhov's *Swan Song*, and David Van Allen's *Door Dance*; directed by Ron Wentz. Thurs. & Fri. at 8; Sat. at 7:30 & 8:30; Sun. at 7:30; 55; 4/1-30. Studio R, 280 W. 28th (287-5006).

**WHAT WOULD JEANNE MOREAU DO?**—Elinor Jones's new comedy. Tues.-Sat. at 8; Sun. at 3 & 7:30; 57; thru 4/4. WPA Theater, 138 Fifth Ave. (691-2274).

**THE WIND THAT SHOOK THE BARLEY**—Declan Kennedy's play about the struggle of the troubled people in Ireland; directed by Jamie Brown. Wed.-Sat. at 8; 55; thru 4/10. Theatre Off Park, 28 E. 35th (679-5684).

**THE WINGS OF THE DOVE**—Christopher Taylor's play, adapted from the Henry James novel; directed by Amy O'Neil. Tues. & Wed. at 5:30; Thurs.-Fri. at 7:30; 3:30; 3/30-4/3. Minor Leatham Playhouse, 606 W. 120th (280-2079).

**WOEMAN**—Paul Stephen Lim's play about a newspaper photographer with a crippled hand. A Shelter West Repertory production. Thurs.-Sat. at 8; Sun. at 3; 55. New York Intermedia upstairs, 189 Second Ave. (673-6341).

**NEW YORK TICKET SERVICE**  
For free information regarding what tickets may be available for theater, dance, and concert, call 880-0755 Mon.-Fri., 12:00 to 6:00. New York Magazine will be happy to advise you.



## Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

## SOLOS

## 57th Street

- JOHN BELLANY**—Painterly, expressive seascapes, seacliff line, thru 4/3. Esmann, 29 W. 57th (421-9490).
- JAKE BERTHOT**—Paintings and drawings, 1981, thru 4/3. McKee, 41 E. 57th (688-9951).
- FRANK BOWLING/DAN MARSHALL**—Current paintings, "The Duck Pond," Thru 3/31. deNagy, 29 W. 57th (421-3780).
- HARRISON BURNS**—Stencils and layers of spattered paint based on movies, thru 4/17. Iolas-Jackson, 32 E. 57th (785-6778).
- RICHARD CHIRIANI/MAURICE GOLUBOV**—New landscapes/The use of white, 4/3-8. deNagy, 29 W. 57th (421-3780).
- JAMES COIGNARD**—Mixed media works on paper and canvas, thru 4/17. Heidenberg, 50 W. 57th (586-3808).
- DOROTHY DEHNER**—New abstract Corten steel sculpture, small bronzes, and pen and pencil drawings, 3/31-4/24. Secha, 29 W. 57th (421-8686).
- DON DUDLEY**—Installations of painted pieces of homotone nailed directly onto the wall, 3/30-4/24. Adler, 37 W. 57th (980-9696).
- R.M. FISCHER**—Assemblage lamps and one fountain, 4/3-5/1. Swadlow, 30 W. 57th (757-6712).
- GEORGE HARKINS**—Watercolors, 4/3-30. Teistcheit, 38 E. 57th (888-1599).
- HOWARD KANOVITZ**—Tableaux of realistic images in large paintings, pastels and crayon drawings, thru 4/24. Rosenberg, 20 W. 57th (757-2700).
- HENRY KOERNER**—Baroque realism in oils, drawings, watercolor, thru 4/3. Dechard, 20 W. 57th (785-4722).
- JOYCE KOZLOFF/ROBERT YOUNGER**—Drawings and models, one of the remodeling of a Delaware train station/An installation with a wooden sperm, atom bomb, plywood plane, 3/30-4/24. Gladstone, 41 W. 57th (786-6765).
- RICHARD LYTLE**—Landscapes seen through floral motifs in watercolor and paint, thru 4/1. Pearl, 29 W. 57th (938-6310).
- RONALD MARKMAN**—Highly patterned, brightly colored wood collages creating madcap environments, thru 4/22. Dintenfuss, 50 W. 57th (581-2268).
- ELIZABETH OSBORNE**—Tranquil, simplified still lifes in oils, pastels, and watercolor, thru 4/7. Fischbach, 29 W. 57th (759-2345).
- KATHERINE SCHMIDT**—Figure and landscape ink and pencil drawings largely from the 30's, thru 4/17. Large scale sculpture by Archipenko, Rosak and Zurech, thru 4/30. Zabriskie, 29 W. 57th (832-9034). 521 W. 57th (245-7568) by app.
- GEORGE SEGAL**—New painted figural sculpture using colored glasses and reliefs based on Cezanne's still lifes, 4/1-5/1. Janis, 110 W. 57th (586-0110).
- SAUL STEINBERG**—Tables, still lifes, and portraits of faces, thru 4/24. Pace, 32 E. 57th (421-3292).
- T. TOKITA**—Metaphysical landscapes, 4/3-5/8. Touchstones, 29 W. 57th (626-6111).

## Madison Avenue and Vicinity

- WILLIAM BAILEY**—Recent figure and still life paintings also including drawings on paper, 4/3-30. Schoelkopf, 825 Madison (879-4636).
- JOSEPH BLYTHS**—Lithos, silk screens related to his idiosyncratic mise-en-scene, thru 4/17. Goethe House, 1014 Fifth (744-8310). Tues., Thurs., 11-7pm, Wed., Fri., Sat. 12-5.
- PHYLLIS BRAMSON**—Parables of creation in staged narratives, thru 3/31. Knowlton, 19 E. 71st (774-0000).
- MARTIN CHIRINO**—Recent sculpture, thru 4/10. Borgeicht, 724 Fifth (247-2111).
- WILLEM DE KOONING**—Paintings, 1981-1982, free interpretations of ritual and light on Long Island, thru 5/1. Fourcade, 36 E. 75th (533-9980).

- MARIUS DE ZAYAS (1880-1961)**—A retrospective including constructivist portraits, thru 4/4. Center for Inter-American Relations, 680 Park (249-8850).
- ESPIRITO**—Collages of handmade paper, canvas, gouache, thru 3/31. Ericson, 23 E. 74th (737-6155).
- HERBERT FERBER**—Abstract bronze sculpture and acrylic on canvas reliefs, thru 4/1. Knoedler, 19 E. 70th (794-0550).
- BALCOMBE GREENE**—Eroticism and mystery in fifteen large-scale oil scenes featuring the male nude, 4/3-24. ACA, 21 E. 67th (628-2440).
- AL HELD**—"Action" paintings from 1954 to 1959, thru 4/3. Miller, 724 Fifth (246-1625).
- WILLIAM PENHALLLOW HENDERSON**—Portraits, New Mexico from 1901 to 1916, thru 4/10. Hirschi & Adler, 21 E. 70th (535-8810).
- JAMES JOYCE**—Letters, first editions, manuscripts, portraits marking the centenary of his birth; thru 4/17. Grolier Club, 47 E. 60th (638-6690) Mon.-Fri. 10-4, Sat. 11-3.
- KANDINSKY**—Early color woodcuts of the Munich period, 1911/Russian avant garde and European constructivism Punin, Popova, Moholy Nagy, Thru 4/10. Carus, 872 Madison (879-4660).
- DAVID LEVINE**—Egypt and Coney Island in watercolor, thru 4/10. Forum, 1019 Madison (535-0600).
- JACQUES LIPCHITZ**—Biblical sculpture, thru 5/8. Aberbach, 988 Madison (988-1100).
- JUAN MARTINEZ**—Isolated expressionist figures, some victims, in shadow, thru 4/17. Lefebvre, 47 E. 77th (744-3384).
- TODD NECKLE**—Large figurative watercolors, 4/1-5/1. Acquavella, 18 E. 79th (734-6300).
- MIRO**—Gouache paintings for Ubu Roi, 1954, thru 4/24. Perla, 1016 Madison (472-3200).
- HERMAN DUDLEY MURPHY (1887-1945)**—The early Whistlerian portraits, mood landscapes, and late still lifes, thru 4/17. Graham, 1014 Madison (535-5767).
- DOROTHY RUDDICK**—Canvas and thread constructions, thru 4/17. Graham, 1014 Madison (535-5767).
- KARL SCHRAG**—Painterly landscapes in oils and gouache, thru 4/3. Kraushaar, 724 Fifth (535-9888).
- KENDALL SHAW**—Recent paintings, thru 4/17. Lerner-Heller, 956 Madison (861-9010).
- HEDDA STERNER**—From 1941 to the present in paintings, thru 4/12. CDS, 13 E. 75th (732-9555).
- TIM**—Political cartoons from L'Espresso, the French weekly, thru 4/30. French Institute, 22 E. 60th (555-6100). Mon.-Thurs. 10-8, Fri. 11-5, Sat. 11-3.
- JOHN WESLEY**—Recent paintings, works on paper, and objects, 4/3-29. Elkon, 1063 Madison (535-3940).

## SoHo

- BETTE ALEXANDER**—Masks, birds, stiffs etched into impasto fields, thru 4/14. Neill, 136 Greene (925-8633).
- BILL BECKLEY/GORDON MOORE**—Bold streaks and speckles in paint and wax/Elongated triangular columns, thru 4/10. Bonlow, 150 Greene (925-4482).
- VIVIAN E. BROWNE**—Nature rhythms in oils on silk, thru 3/31. Solos, 99 Spring (226-4167).
- BRAD DAVIS/NED SMYTH**—Ceramic sculptures doubling as planters and fountains by both. Thru 4/10. Solomon, 392 W. Broadway (925-1900).
- WESTA DELAGI/MARTHA MAROULIS**—Large scale portraits/Semi-abstract expressionist landscapes, 3/30-4/18. Pindar, 127 Greene (533-4881).
- CHARLES DUBACK**—Impressions of wood and foliage reflected in water, thru 3/31. Landmark, 469 Greene (966-6115).
- DAVID FREELANDER**—Polychrome sculptural paintings, thru 4/16. 22 Wooster (966-2547). Tues.-Sun. 12-6.
- JEREMY GILBERT-ROLFE**—Color grid abstractions and studies on paper, 4/3-24. Weber, 142 Greene (966-6115).
- SHIRLEY GORELICK**—Large scale portraits of a couple, both psychoanalysts, 4/3-28. Soho, 20, 99 Spring (226-4167).
- CAROL HELLER**—Rituals in mixed media sculpture, 3/30-4/18. Atlantic, 458 W. Broadway (228-0994).

- GERALD MARCUS**—The Barkshire and upstate New York, thru 4/14. Prince Street, 121 Wooster (226-9402).
- J. CREIGHTON MICHAEL/DANIEL SCHMIDT/URBULA SCHNEIDER**—Wall sculpture/Gouache paintings/Oil pastel drawings, 4/2-22. Lit, 153 Mercer (431-1990).
- ROSEMARY NAEGLER**—New York City scenes and scale interiors, 4/1-15. Blue Mountain, 121 Wooster (226-9402).
- JOSE PRESMAN**—Anagrams based on advertisements, 4/3-22. Kno, 101 Wooster (226-5342).
- DAVID RALLE**—Multi-paneled canvases of images superimposed on color fields, thru 3/31. Boone, 420 W. Broadway (966-2114).
- WADE SAUNDERS**—Recent sculpture, 4/3-24. Cowles, 420 W. Broadway (925-3500).
- JAKE SEVERANCE/EILEEN SUTTON/ROGER WHITE**—Photo essay on harbor life/Abstracted nature in watercolor/Wood and chain sculpture, thru 4/15. Ward-Nase, 178 Prince (925-6951).
- DAVID LOEFFLER SMITH**—Small oils on paper, some mythological, some domestic suffused with urgency, thru 4/14. First Street, 386 Broadway (226-9011). Tues.-Sat. 1-6.
- ROBERT STACKHOUSE**—A large latticed wood primal serpent and large scale watercolor, 4/1-28. Hutchinson, 136 Greene (966-3066).
- FRANCISCO TORRES**—Recent drawings, 4/3-28. Meyer, 410 W. Broadway (295-3527).
- JACK TWORKOV**—Fifty years in figure drawings from the 50's, works on paper from the 60's to now, tracings, thru 4/28. Hoffman, 429 W. Broadway (966-6676).

## Other

- VARUJAN BOGHOSIAN**—Constructions, thru 4/17. Ekstrom, 417 E. 75th (988-8857).
- EDWARD BURRA/PAUL NASH**—30 paintings, drawings, watercolors by each, documenting the formation of modern art in England in the late 20's and early 30's. Thru 4/2. Grey, NYU, 33 Washington Pl. (598-7603).
- LOU MYERS**—Satiric drawings, cartoons, thru 4/1. International Typeface Corporation, 866 Second (371-0689). Mon.-Fri. 12-5.
- RIKURO OKAMOTO**—Fiberglass glass boulders, "moving rocks," 4/1-28. Mall of CUNY, 33 W. 42nd (790-4331).

## GROUP SHOWS

## 57th Street

- BLUMHELMAN**—20 W. 57th (245-2888). Classic pop works from 1962 to 1967 by Lichtenstein, Oldenburg, Warhol, thru 4/10.
- DELI RE**—41 E. 57th (688-1843). Works on paper by 44 artists, Gottlieb, Rothko, thru 4/3.
- GALERIE ST. ETIENNE**—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.
- KATZEN**—11 E. 57th (335-0400). Superhumanism, Sun. 5/1.
- MARLBOROUGH**—40 W. 57th (541-9900). Paintings by Gottlieb, Pollock, Saul Reinhardt, thru 3/31.
- PROTECH**—37 W. 57th (838-7436). Projects from the past ten years by O.M.A., Ren Koolhaas, and Elia Zenghelis, thru 4/3.
- WASHBURN**—42 E. 57th (733-0546). American artist abroad from 1900 to 1950 including Buren, Davis, Dove, Henri, Weber/The late 40's and 50's by Held, Kelly, Noland at 113 Greene. Thru 4/24.

## Madison Avenue and Vicinity

- AAA**—663 Fifth (755-4211). British master prints including Blake, Nicholson, Shannon, 3/29-4/24.
- AC**—25 E. 73rd (861-5533). Neveje blankets and rugs, thru 4/24.
- ADLER**—21 E. 67th (249-2450). Old Lyme Impressionists Abrams, Barr, Elbert, and Foote, thru 4/4.
- CHINA INSTITUTE**—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.
- FELICIE**—141 E. 56th (752-7567). Turn of the century posters of the theater and caricatures of Hirschfeld, thru 4/17.

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## ART

**LABOETIE**—9 E. 82nd (535-4865). Art of the Bauhaus, thru 4/3.

**MATIONON**—897 Madison (628-6886). Constructive concepts by Frassati, Kadar, Moholy-Nagy, Surwege, thru 4/3.

**PAYSON-WEISBERG**—822 Madison (249-1666). NYC winters by King, Wiggins, Posthast, thru 4/17.  
**SCHLESINGER-BOISANTTE**—822 Madison (734-3600). Americans of the 30's and 40's including Brower, Ferras, Hofmann, Reinhardt, Xercon, thru 5/1. Mon-Sat 10-6.

**SOLOMON**—959 Madison (737-8200). Avery, Lichtenstein, Reuschenberg, thru 3/31.

**STONE**—45 E. 86th (988-6870). Paintings by Rickabaugh, drawings by Van Allsburg, sculpture by Wheelwright, thru 3/31.

## Soho

**ALAN**—110 Greene (431-3305). Americans Champney, Wyent, Phelps, from the 19th century; thru 4/3.

**BUECKER & HARPSCHORDS**—465 W. Broadway (260-3480). Wed-Sat. 12-5. Verticality by Davidson, Grindie, Taylor, others, thru 4/24.

**SEMAPHORE**—462 W. Broadway (228-7990). Landscapes by ten, including Katz, Welliver, thru 4/10.

## Other

**AICH**—842 Broadway (598-0100). Native Indian women artists, thru 3/31.

**CITY**—2 Columbus Circle (974-1150). Mon-Fri. 10-5-30. Historic city plans, 19th century stocks, WPA photos from the NYC Municipal Archives, thru 4/6.

**FRANKLIN FURNACE**—112 Franklin (925-4671). Russian Samiadi (self-published) Art, thru 4/17.

**GOOD COMPANY**—339 Columbus (724-7244). Nine artists from New Mexico, 3/30-4/25.

## Photography

**BOOKS & CO**—939 Madison (737-1450). Mon-Sat. 10-7. Sun. 11-30-6. Children by Cartier-Bresson, Callahan, Men Ray, Moholy-Nagy, 4/1-30.

**PETER CALFUS**—Recent landscapes, thru 3/31.

**COOPER**, 155 Wooster (674-0766).

**EDWARD CURTIS**—Photographs of North American Indians, thru 4/11. Central Falls, 478 W. Broadway (533-9481).

**ELEVENTH STREET**—330 E. 11th (673-2024). Sat, Sun. 1-6, Wed. 7-10 p.m. NYC night life by five, thru 4/18.

**HARRIST GANS**—Seed pods, natural forms, 3/30-4/18. Pindar, 127 Greene (533-4881).

**DAVID HANSON**—From his new and published books, thru 4/16. Pfeiffer, 825 Madison (737-2055).

**ERIC HARTMANN/CHRISTIAN LOUIS**—Trains and railways in France by both. Thru 3/31. French Cultural Services, 972 Fifth (570-4400). Mon-Fri. 10-5.

**E.O. HOPPE**—Industry, London society; Cockney charities in 1921, vagrants, thru 3/31. Photo Center, NYU, 721 Broadway (598-3839).

**INTERNATIONAL CENTER OF PHOTOGRAPHY**—1130 Fifth (860-1777). Tues-Fri. 12-8 p.m. Sat-Sun. 12-6. Alaskan Eskimo village societies by Harris, Megum in Paris from 1935 to 1981, including Capa, Cartier-Bresson, Sagedo, thru 5/8.

**MARK KRABTOF**—The nude in black and white, thru 4/8. Popular Photography, 1 Park (725-3785). Mon-Fri. 9-5.

**GUSTAVE LE GRAY** (1820-1882)—The French military maneuvers at Camp de Chalons, 1857; thru 4/3. Mon-Sat. 10-6.

**BEA NETTLES**—Recent photos, 4/1-25. Samuel, 795 Broadway (477-3839).

**BARBARA NORFLEET/MARTIN PARR**—Dead and decaying flowers/Rural Ireland, thru 4/10. Nisargram, 224 E. 68th (288-7741). Wed-Sat. 1-6.

**PRAKAPAS**—19 E. 71st (737-6066). Photomontage from 1919 to 1939 by Hausmann, Megritte, Man Ray, Zwart, others, thru 4/17.

**NANCY SIRKIS**—Portrait of America, thru 4/5. PWCA, 610 Lexington (753-4500). Mon-Fri. 9-8p. Sat. 10-4.

**STALEY-WISE**—111 Wooster (431-7292). Nudes by fashion photographers, 1920 to now, thru 4/10.

**URBAN CENTER**—457 Madison (935-3960). Mon-Sat. 11-3. Landmark buildings in NYC that are unprotected by law, by Robinson and St. Bartholomew's, thru 3/31.

**WITKIN**—41 E. 57th (353-1461). Flowers by Cunningham, Dolzou, Kertész, Weston, thru 4/24.

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## Museums

**AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630)** Tues.-Sat. 10-5. Sun. 11-5. \$1; children and seniors 50 cents. Young Americans: Award Winners; thru 5/9.

**AMERICAN MUSEUM OF NATURAL HISTORY**, CFW at 79th St. (872-1100), 10-4-5. Wed. 10-8. Sat. Sun. 10-5. Contribution \$2.50; children \$1.50. Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru April... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist and Writer... Champions of America Sport; thru 6/27.

**BRONX MUSEUM OF THE ARTS—851 Grand Concourse** (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Medals by New York; 4/29.

**BROOKLYN MUSEUM**, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5. Sun. 12-5. \$1.50 suggested donation. Humor in Japanese Prints; thru March... Of Corsets thru May... Gordon House: A Print Retrospective; thru 4/4... Brooklyn Before the Bridge; thru 5/31... New Testament Paintings by Tasso; thru April... In Brooklyn: Decorative Arts and Used in Brooklyn; thru 6/30.

**COOPER-HEWITT MUSEUM**, Fifth Ave. at 91st St. (860-6886). Tues. 10-9. Wed.-Sat. 10-5. Sun. 12-5. \$1.50; free Tues. after 5. City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11... Architectural Fairs and Realities; 5/8-5/9... The Royal Palace; thru 5/9... English Melancholy; thru 6/13.

**FIRE MUSEUM—104 Duane St. (570-4230)**. Mon.-Fri. 9-4, Sat. Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-bomb equipment.

**FRANCES TAVERN MUSEUM—Broad and Pearl Sts. (423-1778)** Mon.-Fri. 10-4. Free. A city landmark: period rooms, Washington, etc... Twentieth Century Images of George Washington; thru 4/30.

**FRICK COLLECTION**, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6. \$1. Sun. 1-6. \$2. Children under 10 not admitted.

**GUOENHEIM MUSEUM**, Fifth Ave. at 89th (860-1313). Tues. 11-8. Wed.-Sun. 11-5. \$2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Aspects of Italian Art Now: 1982 Exxon International Exhibition; 4/2-6/20.

**JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888)**. Sun. 11-6. Mon.-Thurs. non-5. Closed on Jewish holidays. 22 The Book of Esther: Cover, Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... James Taylor: Biblical Paintings; thru 5/6.

**METROPOLITAN MUSEUM OF ART**, Fifth Ave. at 82nd (879-8500). Tues. 10-8-45. Wed.-Sat. 10-4-45. Sun. 11-4-45. \$3.50. Sackler Gallery for Asian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillio Galleries for Chinese Paintings... The Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 5/5... Curators' Choice: Museum Furnishings under \$5,000... The new Michael C. Rockefeller Wing: Primitive Art... Counterparts: Form and Emotion in Photography; thru 5/9... Along the Ancient Silk Routes: Ceramics from Asia; thru the West Berlin State Museum; 4/3-6/20... The Cloisters, Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11... Redaction and Reflection: Selections from the Medieval Collection of Raymond P. Hinrichs; thru 5/25.

**PIERPONT MORGAN LIBRARY—219 E. 36th St. (685-0008)**. Tues. 10:30-8. Sun. 1-8. Free. Lewis Carroll and Alice: 1826-1982; thru 4/18... New Treasures for the Morgan Library; thru 4/18.

**MUSEO DEL BARRO**, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30. Sat. Sun. 11-4. Teatro d'Opera of an Hispanic Community Theater; Twenty Photographs by Tony Velaz... Group Exhibition: Taino Design; thru 5/19.

**MUSEUM OF AMERICAN FOLK ART**, 49 W. 53rd St. (581-2474). Tues. 10:30-8. Wed.-Sun. 10:30-5:30. \$1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art Masterpieces: Recent Acquisitions from the Howard and Jean Lipman Collection; thru 5/19.

**MUSEUM OF THE AMERICAN INDIAN**, Broadway and 158th St. (283-2420). Tues.-Sat. 10-5. Sun. 1-5. \$1.50. Art and artifacts from North and South America, ancient to modern... Native American Prints and Posters; thru 5/2... The Covenant Chain;

Indian Ceremonial and Trade Silver; thru 5/16... Iroquois Silverwork; thru 5/2.

**MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684)**. Tues.-Sat. 12-5. \$2. Cassette available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

**MUSEUM OF THE CITY OF NEW YORK**, Fifth Ave. at 103rd St. (534-1872). Tues.-Sat. 10-5. Sun. 1-5. Free. Introductions, Guiding and Foreword: Appropriate Attire; thru 5/4... Tailored Images: New York Photographs by John Albouk; thru 5/4... The Big Apple: multi-media history of New York from 1624-1982; thru 5/4... The Board on Broadway: Shakespeare on the New York Stage; 4/6-9/6.

**MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526)**. Wed.-Sun. 12-6. \$2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru May... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 5/9... Children's Choice; 4/2-25.

**MUSEUM OF MODERN ART**, 18 W. 54th (956-7070). Daily 11-6. Thurs. 11-9. Closed Wed. 12, children and seniors \$1. Giorgio de Chirico; 4/3-6/29.

**NASSAU COUNTY MUSEUM OF FINE ART**—1 Museum Drive, Roslyn, L.I. (516-484-9337). Arthur Leiper: Photographs of Jewish Life Around the World; thru 4/4.

**NEW MUSEUM—65 Fifth Ave. (741-8962)**. Mon.-Fri. 12-6. Wed. to Sat. 12-5:30. Early Works: including Bengali, Brown, Jimenez, Stephan, Weiner; 4/3-6/3... The Street "Window": A History of the World; by Kenneth Schar.

**NEW-YORK HISTORICAL SOCIETY**, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5. Sat. 10-5. Sun. 1-5. \$2; children 75 cents. The Crisis of New York: 21 watercolor paintings in the 1840s by Nicolo Calvo... The Mayor's House: Grace Mansion and Other Dwellings; thru June... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1... George Washington in New York City: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/2... The City of Nineteenth Century Cast-iron Stoves from the Albany Area; 4/1-6/1.

**NEW YORK PUBLIC LIBRARY—Central Building**, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenaries: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Photographs of a Yesterdays; thru 6/30... Contemporary Prints: Suites & Series; thru 6/2... Library at Lincoln Center, 111 Amsterdam Ave. Closed. Su. American Composers: Photographs by Gene Baggett... Mario Carli: Opera and Theater Design.

**QUEENS MUSEUM**, New York City Bldg., Flushing Meadows (592-5555). Tues.-Sat. 10-5. Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icons of the Future... Artists Make Art; thru 4/25... A Feast of Color: Corpus Christi Dance Costumes of Ecuador; thru 5/9.

**WHITNEY MUSEUM**, Madison Ave. at 75th (570-3676). Tues. 11-8. Wed.-Sat. 11-6. Sun. 12-6. \$2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Selected Paintings and Sculpture Acquired Since 1978; thru 4/4... Katherine Schmidt (1898-1978): A Selective View; thru 4/4... Robert Smithson: Sculpture; thru 4/18... John Gage: Scores and Prints; thru 5/2... At 67 Wall St., 26 Wall St. Lower Manhattan from Street to Sky; thru 4/30.

**YESHIVA UNIVERSITY MUSEUM**, Amsterdam Ave. at 188th St. (560-5825). Tues.-Thurs. 11-5. Sun. 10-5-6. \$1.50. 50 cents children. Tradition and Fantasy in Jewish Needlework.

## Auctions

**CHRISTIE'S—502 Park Ave. at 59th St. (546-1000)**. 4/17 at 10 & 2, 4/22 at 11: United States Stamps and Postal History, Important United States Paper Money; Part I. On view from 3/29, 4/1 at 7: Colonial American Documents including the Declaration of Independence from the Chew Family Papers. On view from 3/29, 4/3 at 10 & 2: Art Nouveau and Art Deco. On view from 3/29, East, 219 E. 67th St. (570-4141). 3/30 at 10: American Furniture and Decorative Objects, Prints, and Decorations. On view from 3/29.

**PHILLIPS**, 867 Madison Ave. at 72nd St. (570-4830). 4/2 at 11: Art Nouveau and Art Deco, together with Icarus. On view from 3/30, 529 E. 72nd St. (570-4830). Next sale 4/7.

**BOTHLEY PARK BERNET—960 Madison Ave. at 77th St. (472-3400)**. Mon. by appt. Tues. 9:30-3. Next sale 4/21. York Ave. Galleries, at 72nd St. (794-3000). Mon. by appt. 9:30-11. Mon. 1-7. Tues. 12-3:30. 4/3 at 10:15 & 2. American... On view from 3/29.

## ART

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## MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citigroup Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (580-9830), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (512-8000)

Marlin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

## Concerts

Monday, March 29

**TORONTO SYMPHONY.** Andrew Davis conductor; pianist Anton Kuerti. Gluck's *Palmas* (N.Y. premiere); Mozart's Piano Concerto No. 23; Tchaikovsky's Symphony No. 6. Carnegie Hall at 8. \$6-\$12.50.

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER.** Haydn's Trios in E-flat, Hob. XV.29; Hindemith's Sonatas for Viola and Piano, Op. 25 No. 4; Kodaly's Serenade for Two Violins and Viola, Op. 12; Hummel's Septet in D, Op. 74. Alice Tully Hall at 8. \$10.

**STEVE REICH AND MUSICIANS.** Reich's *Music for 18 Musicians*, other works. Metropolitan Museum at 8. \$7.50.

**DA CAPO CHAMBER PLAYERS.** "Connections With the Past." Music by Janacek, Reynolds (N.Y. premiere), Bach, Thimig (N.Y. premiere). With guest artists clarinetists Blount, Timmer, Roger Reynolds, narrator. Carnegie Recital Hall at 8. \$5.50.

**ROBERT BLACK,** pianist. Works by Rudhyar (N.Y. premiere), Gideon (world premiere), Burci, Baroque (U.S. premiere). Merkin Concert Hall at 8. \$5.

**FRANCIS THORNE & EDWIN LONDON.** Works for string quartet, voice, piano, percussion, 40-voice chorus. With soprano Phyllis Curtin, Columbia String Quartet, U. of Akron Percussion Ensemble, University Singers from U. of Nebraska. Symphony Space at 8. \$5.

**LAWRENCE TRIO.** Haydn's Trios in F and D, Hob. XV. 17, 16, 5. Bach's Chapel, Broadway at Fulton St. at 12:10. Free.

**COMPOSERS' CHAMBER ENSEMBLE.** CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

**MANNES FACULTY COMPOSERS.** Works by Loeb, Jones, Stearns. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

**ERICH KORY,** cellist/ELINA B. ELLI, pianist. Lincoln Center Library at 4. Free.

**JULIUS GROSSMAN ORCHESTRA,** violinist Connie Haard. Works of Chopin, Holst, Mozart, Vivaldi, Wolf-Ferrari. Samuel Field YMYTHA, 58-20 Little Neck Pkwy., Queens, at 2. Free.

Tuesday, March 30

**NEW YORK PHILHARMONIC,** Leonard Bernstein conductor; Rufus Louis Baker, violinist Sol Greitner. Bernstein's *Hail-Wehrmacht*; Walton's Viola Concerto; Elgar's *Enigma Variations*. Avery Fisher Hall at 7:30. \$6-\$20.

**MAURIZIO POLLINI,** pianist. Works of Mozart and Schubert. Carnegie Hall at 8. \$6-\$15.

**DETLEF KRAUS,** pianist. Works of Bach, Mozart, Schubert, Brahms. Chopin. Carnegie Recital Hall at 8. \$8.50.

**NEW YORK PRO ARTE CHAMBER ORCHESTRA.** Raffail Adler conductor; clarinetist Giore Feidman. Works of Vivaldi, Scarlatti, Britten, Warlock, Hejdu (U.S. premiere). Merkin Concert Hall at 8. \$11.

**CHAMBER MUSIC SOCIETY.** See 3/29.

**PAUL GALASSO.** Works for cello, acoustic-electric guitar, voice, percussion. Beatie Schöberg Theater, 219 W. 19th St. (924-0077), at 8. \$5.

**SAMUEL RHODES,** violinist/ROBERT MCDONALD, pianist. Works of Bach, Viannetas, Strezycki, Overton, Brahms. Juilliard Theater, Lincoln Center, at 8. Free.

**TONG-IL HAN,** pianist. Works of Chopin, Beethoven. 92nd St. Y at 8. \$5-7.50.

**CAPRICORN.** Gordon Gottlieb conductor; cellist Evelyn Steinbock. Three Haydn cello concertos. St. Peter's Church, Lexington Ave. and 54th St. at 8:15. \$4.

**ELIZABETH DIFELICE,** pianist. Music by Beethoven, Debussy. Trinity Church, Broadway and Wall St. at 12:45. Free.

**ARI TAKAHASHI,** pianist. Works by Chopin, Schubert, Messiaen, Wolff, Xenakis, Takahashi (world premiere). Japan House, 333 E. 47th St. (234-4450), at 8. \$5.

**AMERICAN FESTIVAL OF MICROTONAL MUSIC.** Johnny Reinhard director, with the Harmonic Choir, and instrumentalists. Christ and St. Stephen's Church, 120 W. 69th St. at 8. \$5.

**KEITH CARROLL,** double bass. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

**DONN-ALEXANDRE FEDER,** pianist "Karl Szymanowski, a Centenary Observation." Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

**ELIZABETH RHODES,** soprano/THOMAS GRUBB, pianist. Music of Barber, Watts, Poulenc, Cervetti. Church of the Incarnation, 209 Madison Ave., at noon. Free.

**BARBARA OORDON,** vocalist. Lincoln Center Library at 4. Free.

**BROOKLYN HEIGHTS SYMPHONY ORCHESTRA.** Joseph Egar conductor. Bruckner's Symphony No. 4, Berlioz's *Benvenuto Cellini* Overture. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 8. Free.

**THE CHILTONS,** vocal-instrumental ensemble, from England. Works of Grainger, Foster, Joplin, Elgar, at U. of Wagner College Music Annex, Staten Island (390-3313), at 8. Free.

Wednesday, March 31

**ALEXANDER SCHNEIDER,** violinist/ISIDORE COHEN, violinist/WALTER TRAMPLER, violinist/LAURENCE LESSER, cellist/SCHUYLER CHAPIN, narrator. Haydn 250th-anniversary program. Seven Last Words of Christ; String Quartet in B-flat, 1. No. 1. Ultimo Quartetto. New School, 66 W. 12th St. (741-5689), at 8:30. \$4.50.

**AMERICAN COMPOSERS ORCHESTRA.** James Dixon conductor; violinist Kurt Nikkanen, tenor Paul Sperry. Works of Fennelly, Perlongo, Mumford (world premiere), Gruenberg, Riegey. Symphony Space at 8. \$5.

**BENITA MESCHULAM,** pianist. Works of Bach, Schubert, Ravel, Albanis. 92nd St. Y at 8. \$6-\$8.50.

**DIMITRI TOUEXIS,** pianist. Works of Scarlatti, Beethoven, Chopin, Lipka (premiere), Debussy. 92nd St. Y at 8. \$6-\$10.

**RICHE HAVENS,** with Long Island Chamber Ensemble. Lawrence Schol conductor. Kaufman's *Nexus* (N.Y. premiere). Carnegie Hall at 8. \$8.50-\$15.50.

**KRISTJ BJARNASON,** cellist, with flutist Stephanie Lott, pianist Victor Steinhardt. Works of Beethoven, Weber, Debussy, Brahms. Merkin Concert Hall at 8. \$6.

**S.E.M. ENSEMBLE,** Petr Kotik conducting. Cage's *Song Books I, II* (premiere of complete works). Whitney Museum, Madison Ave. and 73rd St. (570-3676), at 7:30. \$5.

**ALBERT LOTTO,** pianist. Federal Hall, 26 Wall St. at 12:30. Free.

**MICHAEL CHANG,** tenor/SCOTT WILEY, guitarist. Works of Purcell, Walton, Schubert, Niles, Giuliani. Bach. Lincoln Center Library at 4. Free.

**QUINTEET OF THE AMERICAS.** Classic, contemporary, and South American music. Cultural Affairs Auditorium, 2 Columbus Circle, at 12:30. Free.

**MANHATTAN PHILHARMONIA.** Bruce Feden conductor. Beethoven's *Leonore Overture No. 3*; Prokofiev's *Romeo and Juliet*, excerpts; Dvorak's "New World" Symphony. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

**PAULA HATCHER JAZZ QUARTET.** Garabwin Theater, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. \$5.

**CAROL BETH CHOATE,** organist. Works of Bach, Hindemith, Vienn, Dariusz, St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. \$2.

**MARGARET HEE-LENG TAN,** pianist. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. at 12:15. Free.

**PAUL WILLIAM SIMONS,** voice, cello, guitar. Music Building, Lehman College, Bedford Park Blvd. West, Bronx, at 3. Free.

Thursday, April 1

**RAVI SHANKAR,** sitarist, with tablaist Alla Rakha. Carnegie Hall at 8. \$9-\$14.

**NEW YORK PHILHARMONIC,** Leonard Bernstein conductor; Brahms's *Tragic Overture* and *Serenade in A*; Stravinsky's *Scènes de Ballet* and *Symphony in 3 Movements*. Avery Fisher Hall at 8. \$6-\$30. Note: open rehearsal of this program Thurs. only 9:45 a.m.; \$3.

**KALICHSTEIN-LAREDO-ROBINSON TRIO.** Beethoven trios. Alice Tully Hall at 8. \$9.50.

**HERTZ TRIO** (N.Y. debut). Works of Brahms, Arber, Arnsky. 92nd St. Y at 8. \$5.50-\$8.50.

**RESECO LA BRICOQUE,** pianist. Works of Fromm, Levy, Martin, Sessions, Schubert (world premiere). Merkin Concert Hall at 8. \$6.

**S.E.M. ENSEMBLE,** Petr Kotik director. Cage's *Concerto for Piano and Orchestra*, *Allegro Espectacular*, *Acta*, *Waltz*, *Baroque*, *Baroque*. Madison Ave. and 75th St. (570-3676), at 7:30. \$5.

**MUSIC FROM MARLBORO.** Mozart's *Divertimento in D*, K. 259; Stravinsky's *Three Pieces and Concertino*; Beethoven's *Septet in E-flat*, Op. 20. Metropolitan Museum of Art at 8. \$5.

**JOHN GOLDSMITH,** countertenor, & Co. Works of Handel, Bach, Hilton, at St. Paul's Chapel, Broadway and Fulton St. at 12:10. Free.

**MICHAEL KAMINIKI,** organist. Greece Church, Broadway and E. 10th St. (254-2000), at 12:30. Free.

**MATTHIAS KRIEBER,** pianist. Works of Rabbitt, Aturias (U.S. premiere), Silvestre (U.S. premiere), at E. Columbia U. McMillin Theater, Broadway and 116th St. at 8. \$3.

**JULIUS GROSSMAN ORCHESTRA.** Katherine Engel Center, 241 W. 72nd St. at 2. See 3/29 for program.

**BARGEMUSIC CHAMBER PLAYERS.** Beethoven's Symphony No. 2 arranged as trio, and "Archduke" by Beethoven. St. Paul's Chapel, Broadway and Fulton St. at 8. \$6.

Friday, April 2

**NEW CALLIOPE SINGERS,** and Baroque Orchestra. Peter Schubert conductor; soprano Lucy Shelton, bass David Arnold, other soloists. Jon Humphrey as the Frenchman. Bach's St. John Passion. Alice Tully Hall at 8. \$6.50, \$7.50.

**BOB JAMES/STEPS.** Benefit for Citizens for Jan on WVR. Carnegie Hall at 8. \$11.50-\$18.50.

**NEW YORK PHILHARMONIC.** At 2. See 4/1.

**BARTON QUARTET.** Beethoven's *Quartet in F*, Op. 18 No. 6. Bach's *Quartet for 4*, Schütz's *Quartet in A*, Op. 41 No. 1. Metropolitan Museum at 8. \$6.

**DOO-WOP AT THE GARDEN.** Jimmy Beaumont, The Skyliners, Arlene Smith, the Chantels, Earl Lewis, Wino Winfield, Johnny & Joe, the Passions, the Mystics, the Penguins, Bobby Comstock's Rock and Roll Band. Fort Forum, Madison Square Garden at 8. \$11.50, \$12.50.

**BROOKLYN PHILHARMONIA.** Lukas Foss conductor. Works of Beethoven, Schubert, Brahms. Cooper Union, Third Ave. at 7th St. (254-6300), at 8. \$6.





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## OTHER EVENTS

### Happenings

**RINGLING BROS. AND BARNUM & BAILEY CIRCUS**—This is the version with Charly Baumann in charge of the wild beasts, the King Charles Troupe playing basketball on unicycles, daredevil Elvira Bale, "the Mighty Michu," the Silagus and the Obloks (gymnasts), new ringmaster Danny McGuire, and lots more. Also, a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), 3/31-5/31. Times vary, so better check the Garden or the newspaper. \$5.50-\$9.50; less for children under 12 at some.

**ENCORE**—The Golden Jubilee show at Radio City Music Hall: Gershwin, Berlin, Bacharach, and the Beatles. You'll see updated production numbers, like "Boleto," among the 17 acts, plus *The Glory of Easter* pagant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (787-3100). Daily except Thurs. \$14.75, \$17.75. Mon. and Tues., at 11 and 2:30. Wed.-Sun. at 2:30 and 8.

**ANTIQUARIAN BOOK FAIR**—Rare manuscripts, bindings, maps, documents, books—\$5 million in these treasures—will be on sale and for viewing, at One World Trade Center mezzanine. Dates are 3/30, 3/31, 11 a.m.-8 p.m. 4/1, 11-5. It's \$10 for all three days, or \$5 each day.

**FLORAL NOTES**, from the Bronx to midtown to Brooklyn, and back again: The display of spring flowers in the Brooklyn Botanic Garden's Conservatory lasts 4/3-4/18, and includes Asiatic hybrid lilies, hycinchis, hydrangeas, tulips, in a setting of reflecting pools and a wall fountain. The Haupt Conservatory in the New York Botanical Garden, Bronx, features tulips, along with lilies and azaleas. The show here lasts through the 18th too. And at Macy's, Herald Square, 4/4-10 are the dates when the store blooms forth with a wealth of around-the-world flowers and plants—on the street floor, in the Cellar, and on the 3rd, 5th, and 6th floors. They come from Hawaii, Mexico, South America, and are "planted" to support their own vendors.

**ENGLISH AND AMERICAN COUNTRY DANCING**—We can learn or watch, and listen to live music, too. It's the Spring Festival of the Country Dance & Song Society, 4/3 & 5, at St. Luke's & St. Hugh's School, 619 W. 14th St. (594-8833), 56.

**VIETNAM VOICES**, "The War in American Literature," features a panel of American writers discussing their books and experiences in writing and researching them. C.D.B. Bryan, Robert Olsen Butler, George Davis, Frances FitzGerald, Tim O'Brien, and Harry Maurer will be at Schimmel Auditorium, NYU, 40 W. 4th St. (255-1977). 3/30 at 8. PEN and NYU sponsor, and it's free.

**AMAZING AUSTRALIA**, at E. Altman, Fifth Ave. and 34th St., includes aboriginal arts and crafts. You learn more about their fascinations and history, you can hear Anne Orban speak, 3/31 at 12:30, in the Special Events Gallery, 8th floor. The show is on 3/29-4/10, on the 5th floor.

### Tours

**CENTRAL PARK TOUR**—4/4: Exploring the Park Through Poetry. Meet at 2, the Drive, west of the Zoo at Fifth Ave. and 65th St. Free.

**MILLONAIRES' ROW**—"New York's Gold Coast." A New York Walkabout, 4/4 at 12-42-485. Meet NF corner, Fifth Ave. and E. 58th St. Canceled if rain. (582-3640, weekdays 9-5; 914-934-5388, evenings and weekends.) 54.

**SOHO**—Visit galleries and shops in the area. Expectation at 1, 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 2.0, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9, 4.0, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 5.0, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 6.0, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6, 6.7, 6.8, 6.9, 7.0, 7.1, 7.2, 7.3, 7.4, 7.5, 7.6, 7.7, 7.8, 7.9, 8.0, 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9, 9.0, 9.1, 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8, 9.9, 10.0, 10.1, 10.2, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8, 10.9, 11.0, 11.1, 11.2, 11.3, 11.4, 11.5, 11.6, 11.7, 11.8, 11.9, 12.0, 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8, 12.9, 13.0, 13.1, 13.2, 13.3, 13.4, 13.5, 13.6, 13.7, 13.8, 13.9, 14.0, 14.1, 14.2, 14.3, 14.4, 14.5, 14.6, 14.7, 14.8, 14.9, 15.0, 15.1, 15.2, 15.3, 15.4, 15.5, 15.6, 15.7, 15.8, 15.9, 16.0, 16.1, 16.2, 16.3, 16.4, 16.5, 16.6, 16.7, 16.8, 16.9, 17.0, 17.1, 17.2, 17.3, 17.4, 17.5, 17.6, 17.7, 17.8, 17.9, 18.0, 18.1, 18.2, 18.3, 18.4, 18.5, 18.6, 18.7, 18.8, 18.9, 19.0, 19.1, 19.2, 19.3, 19.4, 19.5, 19.6, 19.7, 19.8, 19.9, 20.0, 20.1, 20.2, 20.3, 20.4, 20.5, 20.6, 20.7, 20.8, 20.9, 21.0, 21.1, 21.2, 21.3, 21.4, 21.5, 21.6, 21.7, 21.8, 21.9, 22.0, 22.1, 22.2, 22.3, 22.4, 22.5, 22.6, 22.7, 22.8, 22.9, 23.0, 23.1, 23.2, 23.3, 23.4, 23.5, 23.6, 23.7, 23.8, 23.9, 24.0, 24.1, 24.2, 24.3, 24.4, 24.5, 24.6, 24.7, 24.8, 24.9, 25.0, 25.1, 25.2, 25.3, 25.4, 25.5, 25.6, 25.7, 25.8, 25.9, 26.0, 26.1, 26.2, 26.3, 26.4, 26.5, 26.6, 26.7, 26.8, 26.9, 27.0, 27.1, 27.2, 27.3, 27.4, 27.5, 27.6, 27.7, 27.8, 27.9, 28.0, 28.1, 28.2, 28.3, 28.4, 28.5, 28.6, 28.7, 28.8, 28.9, 29.0, 29.1, 29.2, 29.3, 29.4, 29.5, 29.6, 29.7, 29.8, 29.9, 30.0, 30.1, 30.2, 30.3, 30.4, 30.5, 30.6, 30.7, 30.8, 30.9, 31.0, 31.1, 31.2, 31.3, 31.4, 31.5, 31.6, 31.7, 31.8, 31.9, 32.0, 32.1, 32.2, 32.3, 32.4, 32.5, 32.6, 32.7, 32.8, 32.9, 33.0, 33.1, 33.2, 33.3, 33.4, 33.5, 33.6, 33.7, 33.8, 33.9, 34.0, 34.1, 34.2, 34.3, 34.4, 34.5, 34.6, 34.7, 34.8, 34.9, 35.0, 35.1, 35.2, 35.3, 35.4, 35.5, 35.6, 35.7, 35.8, 35.9, 36.0, 36.1, 36.2, 36.3, 36.4, 36.5, 36.6, 36.7, 36.8, 36.9, 37.0, 37.1, 37.2, 37.3, 37.4, 37.5, 37.6, 37.7, 37.8, 37.9, 38.0, 38.1, 38.2, 38.3, 38.4, 38.5, 38.6, 38.7, 38.8, 38.9, 39.0, 39.1, 39.2, 39.3, 39.4, 39.5, 39.6, 39.7, 39.8, 39.9, 40.0, 40.1, 40.2, 40.3, 40.4, 40.5, 40.6, 40.7, 40.8, 40.9, 41.0, 41.1, 41.2, 41.3, 41.4, 41.5, 41.6, 41.7, 41.8, 41.9, 42.0, 42.1, 42.2, 42.3, 42.4, 42.5, 42.6, 42.7, 42.8, 42.9, 43.0, 43.1, 43.2, 43.3, 43.4, 43.5, 43.6, 43.7, 43.8, 43.9, 44.0, 44.1, 44.2, 44.3, 44.4, 44.5, 44.6, 44.7, 44.8, 44.9, 45.0, 45.1, 45.2, 45.3, 45.4, 45.5, 45.6, 45.7, 45.8, 45.9, 46.0, 46.1, 46.2, 46.3, 46.4, 46.5, 46.6, 46.7, 46.8, 46.9, 47.0, 47.1, 47.2, 47.3, 47.4, 47.5, 47.6, 47.7, 47.8, 47.9, 48.0, 48.1, 48.2, 48.3, 48.4, 48.5, 48.6, 48.7, 48.8, 48.9, 49.0, 49.1, 49.2, 49.3, 49.4, 49.5, 49.6, 49.7, 49.8, 49.9, 50.0, 50.1, 50.2, 50.3, 50.4, 50.5, 50.6, 50.7, 50.8, 50.9, 51.0, 51.1, 51.2, 51.3, 51.4, 51.5, 51.6, 51.7, 51.8, 51.9, 52.0, 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68.7, 68.8, 68.9, 69.0, 69.1, 69.2, 69.3, 69.4, 69.5, 69.6, 69.7, 69.8, 69.9, 70.0, 70.1, 70.2, 70.3, 70.4, 70.5, 70.6, 70.7, 70.8, 70.9, 71.0, 71.1, 71.2, 71.3, 71.4, 71.5, 71.6, 71.7, 71.8, 71.9, 72.0, 72.1, 72.2, 72.3, 72.4, 72.5, 72.6, 72.7, 72.8, 72.9, 73.0, 73.1, 73.2, 73.3, 73.4, 73.5, 73.6, 73.7, 73.8, 73.9, 74.0, 74.1, 74.2, 74.3, 74.4, 74.5, 74.6, 74.7, 74.8, 74.9, 75.0, 75.1, 75.2, 75.3, 75.4, 75.5, 75.6, 75.7, 75.8, 75.9, 76.0, 76.1, 76.2, 76.3, 76.4, 76.5, 76.6, 76.7, 76.8, 76.9, 77.0, 77.1, 77.2, 77.3, 77.4, 77.5, 77.6, 77.7, 77.8, 77.9, 78.0, 78.1, 78.2, 78.3, 78.4, 78.5, 78.6, 78.7, 78.8, 78.9, 79.0, 79.1, 79.2, 79.3, 79.4, 79.5, 79.6, 79.7, 79.8, 79.9, 80.0, 80.1, 80.2, 80.3, 80.4, 80.5, 80.6, 80.7, 80.8, 80.9, 81.0, 81.1, 81.2, 81.3, 81.4, 81.5, 81.6, 81.7, 81.8, 81.9, 82.0, 82.1, 82.2, 82.3, 82.4, 82.5, 82.6, 82.7, 82.8, 82.9, 83.0, 83.1, 83.2, 83.3, 83.4, 83.5, 83.6, 83.7, 83.8, 83.9, 84.0, 84.1, 84.2, 84.3, 84.4, 84.5, 84.6, 84.7, 84.8, 84.9, 85.0, 85.1, 85.2, 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158.9, 159.0, 1

# RESTAURANT DIRECTORY

## KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(M)	Inexpensive—Mostly \$10 and under*
(M)	Moderate—Mostly \$10-\$25
(E)	Expensive—Mostly \$25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Formal: Jacket and tie  
Dress Opt: Jacket  
Casual: Come as you are

\*Average cost for a meal per person ordered at a table.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurants to alter prices on short notice. Also note that some deluxe restaurants with a la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## Manhattan

### Lower New York

**ANGELO**—148 Mulberry St., 966-1777. Casual Italian. Spcls: frt. minto, lobster fr. diavolo. Open: Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.  
**CAPSOUTO FRERES**—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, seared shrimp & scallop on linguine. Open: Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-3:30. (M) AE.

**THE COMMISSARY**—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalana. Res. nec. D Mon.-Fri. 6:12-30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 (M-E) AE, DC, MC, V.  
**DOBANKO**—19 Murray St., 964-9696. Casual. Japanese. Spcls: noodles. Open: Fri.-Sun. 11-8. Closed Sat.-Sun. (I) No Credit Cards.

**FRANCESCA TAVERN RESTAURANT**—Broad & Pearl St., 269-0144. Washington bade farwell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl star oyster, carpaccio, steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**GIOVANNI'S TRIUM**—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & valde borgie. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 9:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**GREENE STREET CAFE**—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chermoula mouseline, feuilleté de wild kidneys in pommary mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight. Fri.-Sat. to 2 a.m. Br Sun.-Sun. 3:30. Complete D Sun.-Thurs. Ent. (M-E) AE, MC, V.

**HANG ZHOU LO**—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef's special lobster, steamed duckling with chinese anglica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. (I) No Credit Cards.

**LA BANCHINA**—200 Grand St., 431-5372. Casual. Italian. Spcls: fresh chop Valdostana, striped bass alla livornaise, linguine alle Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. (M) AE, CB, DC, MC, V.

**LAUGHING MOUNTAIN BAR & GRILL**—448 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: médaillons of pork with apples in brandy sauce, roast duck in green pepper-corn sauce, fresh fettuccine with garlic, broiled salmon. Res. sug. L Mon.-Fri. 11:30-4:30 D Sun.-Thurs. 9:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

**MARKET DINING ROOMS AND BEAR-WOLF Trade Center Concourse**, 938-1155. Dress opt. American. Spcls: of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 9-10. Barroom: 11:30-2 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

**OH-HO-SO**—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp boudin in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. (M)

**PONTE'S**—Desbrosses & West St., 2 blocks S. of Canal, upstairs, 262-1121. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 9:30-midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

**OUON LUCK**—68 Mott St., 226-4675. Casual. Cantonese. Spcls: wox shew opp, braised duck. Open daily noon-1 a.m. Complete D. (I) No Credit Cards.  
**RUOGERO**—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D Sun.-Fri. noon-midnight. Sat. to 1 a.m. Strolling guitarist Mon.-Fri. Valet parking. (M) AE, MC, V.

**S.P.Q.R.**—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcls: homemade pasta. Res. sug. Open Mon.-Fri. 12-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. (M) AE, CB, DC, MC, V.

**VISTA INTERNATIONAL**—3 World Trade Center, 938-9100. American Harvest. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) Greenhouse Restaurant & Wine Bar: Casual. Regional American. Res. sug. Open daily 8 Mon.-Fri. 5:30-10:30, Sat. Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. (M) Tall Ships Bar: Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. (M) AE, CB, DC, MC, V.

**WINDOWS ON THE WORLD**—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club w/ L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (E). Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hore d'Ouvverture & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Fri. 3-1 a.m. (cover after 7:30). Sun. to 9 (cover after 4). No res. Jaxx nightly. Free D parking. (M) AE, CB, DC, MC, V.

**WING**—78 Wooster St., 966-1300. Casual. Nouvelle-Amerique. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. (M) AE.

### Greenwich Village

**ASTI**—13 E. 12th St., 741-9105. Artae by staff and diners. Casual. Italian. Res. sug. L only Tues.-Thurs. & Sun. 5-1 a.m. Fri.-Sat. to 1:30. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

**BEEFSTEAK CHARLIE'S**—12th St. & Fifth Ave., 675-4202. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1. Sun. 1-11. (M) AE, DC, MC, V.

**BIANCHI & MARGHERITA**—188 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine

cine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

**CHRISTY'S SKYLITE GARDENS**—64 W. 11th St., 673-5720. Casual. Continental. Spcls: frt. minto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. (M) AE, DC, MC, V.

**EL COYOTE**—774 Broadway, bet. 9th & 10th Sts., 677-4221. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (M) AE, MC, V.

**GARVINS**—19 Waverly Pl., 473-3261. Casual. American-Continental. Spcls: médaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 9:30-midnight, Fri.-Sat. to 1 a.m., Sun. 9-midnight. Br Sun. 11-4. Jaxx nightly from 10. (M) AE, CB, DC, MC, V.

**GRANDAD**—125 MacDougal St., 673-5576. Casual. Caribbean-Spanish. Spcls: marisaca, paella, crabmeat in green sauce. Res. sug. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. (M) AE, CB, DC, MC, V.

**HAVANA VILLAGE**—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. 9-midnight. Ent. Thurs.-Sun. (M) AE, MC, V.

**HORN OF PLINY**—91 Charles St., 242-0636. Casual. Continental-Spanish. Spcls: stuffed port chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. (M) AE, CB, DC, MC, V.

**KING LEE PALACE**—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor pawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. (M) AE, CB, DC, MC, V.

**LA OLAUOISE**—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls: of the day. Res. nec. L Mon.-Fri. noon-3 D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, DC, MC, V.

**MINETTA TAVERN**—113 MacDougal St., at Minetta Ln., 473-3850. Casual. Italian-American. Spcls: baked wildfish, veal alla Borgia, chicken Valdestana. Res. sug. Open noon-midnight daily. (M) AE, DC, MC, V.

**ONE FIFTH**—1 Fifth Ave., 260-3434. Restoration of Caronde dining room. Casual. Continental. Spcls: shrimp with duck, rack of lamb Provencal. Res. sug. L Mon.-Fri. noon-3. Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. (M) AE, CB, DC, MC, V.

**RINCÓN DE ESPAÑA**—228 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood of the day, garlic, or egg sauce. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

**REVILLA**—62 Charles St., at W. 4th St., 928-3189. Casual. Spanish. Spcls: paella à la Valenciana, marisaca Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (M) AE, DC, V.

**VILLA MOSCONI**—69 MacDougal St., 673-0390, 673-9804. Family-owned and decorated in the Mosconis' own imported art. Casual. Italian. Spcls: suppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. (M) AE, DC, V.

**VILLAGE GREEN**—331 Hudson St., bet. W. 10th & Charles Sts., 285-1650. Dress opt. French. Res. sug. D Mon.-Sat. 9:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. (M-E) AE, MC, V.

**WEST 4TH STREET SALOON**—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini cream, double cheeseburger. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. (M) AE, CB, DC.



# RETURN TO THE ERA OF THE GREAT CATTLEMAN

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Sip a superb, prize-winning American wine from our uncommon wine list, then dine on a luscious prime steak amid true splendor. Enjoy exciting food, regional specialties and fine, fresh seasonal fruits and vegetables. Open 7 days.

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## RESTAURANT DIRECTORY

14th-42nd Streets, East Side

**THE ARARAT**—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon-Sat. noon-4. D Mon-Sat. 4-10. Sun. 9. Table d'hôte. (M) AE, DC, MC, V.

**BIENVENUE**—21 E. 38th St., 684-0215. Casual. French. L Mon-Fri. 11:30-2:30. D Mon-Sat. 5:30-10. Closed Sun. (M) AE, DC, MC, V.

**BLOOMSBURY**—540 Third Ave., at 38th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon-Fri. noon-4. D Sun-Thurs. 5-midnight. Fri-Sat. to 1 a.m. Br-Sat. Sun. noon-4. (M) AE, DC, MC, V.

**BUCHBINDER'S**—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Mora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br-Sat. Sun. noon-4. (M) AE, DC, MC, V.

**EL POPE**—38th Ave., bet. 38th & 39th St., 889-6680. Casual. Catalan. Spcls: shellfish, veal. Res. sug. L Mon-Fri. 11-3. D Mon-Fri. 5-11. Sat. to 11:30. Closed Sun. (M) AE, DC, MC, V.

**THE FISHERMEN'S NET**—43rd Ave., at 33rd St., 212-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crab. Res. sug. L Mon-Sat. 11-3. D Mon-Sat. 3-11. Sun. noon-11. Early-bird 3-6. (M) AE, DC, MC, V.

**GIAMBELLI**—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress up. Northern Italian. Spcls: panzerotto, tortellini, veal rollatini with green noodles. Res. sug. L Mon-Fri. noon-4. D Mon-Fri. 5-10:30. Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, DC, MC, V.

**GRIMERY PARK HOTEL**—2 Lexington Ave., 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef pargiugione, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. 5 daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon-Fri. 8:30-12:30. Banquets for 25-175. (M) AE, DC, MC, V.

**JIMMY LA GRANGE ROOM**—120 E. 39th St., in Tuscany Hotel, 686-4666. Dress up. Italian-Continental. Spcls: chicken Kiev, breast of chicken Giambelli. Res. nec. L Mon-Fri. noon-2:30. D Mon-Fri. 6-10. Piano nightly. Closed Sun. (M) AE, DC, MC, V.

**JOANNA**—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, pasta, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11-1 a.m. (M) AE.

**LA COLOMBE D'OR**—134 E. 28th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Nigroise. Res. nec. L Mon-Fri. noon-2. D daily 6-11. (M) AE, DC, MC, V.

**LA TOJA**—519 Second Ave., at 29th St., 889-1909. Dress up. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon-Fri. noon-3. D Mon-Thurs. 3-midnight. Fri. to 1. Sat. 2-1. Sun. 2-midnight. (M) AE, DC, MC, V.

**O'CASEY'S**—22 E. 41st St., 685-6807. Dress up. American-Continental. Spcls: steak, seafood. Res. sug. L Mon-Fri. 11:30-4. D Mon-Fri. 4-10. Private parties. Closed Sat-Sun. (M) AE, DC, MC, V.

**ORCHID**—81 Lexington Ave., at 26th St., 689-0960. American-Continental. Spcls: salad, lettuce, fresh fish, asparagus. Open Sun. noon-11:30. Sat. to 12:30. Br-Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz 8-12. (M) AE, DC, MC, V.

**OYSTER BAR & RESTAURANT**—Grand Central Terminal, 480-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, lobster. Res. nec. Open Mon-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, DC, MC, V.

**PETE'S TAVERN**—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon-Fri. noon-3. D Sun-Thurs. 3-midnight. Fri-Sat. to 1 a.m. Br-Sat. Sun. noon-5. Bar 8 a.m.-3 a.m. (I-M) AE, DC, MC, V.

**RISTORANTE DOMENICO**—120 E. 40th St., 682-0310. Dress up. Northern Italian. Spcls: veal piccante, red snapper marciario, lobster fra diavolo. Res. sug. Open Mon-Fri. noon-3:30. Sat. from 5. Private parties for 100. Closed Sun. (M) AE, DC, MC, V.

**ROMA NOVA**—186 E. 33rd St., 683-8027. Dress up. Northern Italian. Spcls: baked ciampi verdi, tortellini al pepe, fettuccine bolognese. L Mon-Fri. noon-3. D Mon-Sat. 5:30-10. Closed Sun. (M) AE, DC, MC, V.

**SALTA IN BOCCA**—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress up. Northern Italian. Spcls: fettuccine cacciagato, pollo alla Romana. Res. sug. L Mon-Fri. noon-3. Sat. to 4. D Mon-Fri. 4-10:30. Fri-Sat. to 11. Closed Sun. (M) AE, DC, MC, V.

**TOM'S SHANORI-LLA**—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon-Fri. 11:30-4. Sat-Sun. from 12:30. D daily 4-midnight. (I-M) AE, DC.

**TRUMPETS**—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Fillets of beef, Dover sole. L Mon-Fri. noon-2:30. D Mon-Sat. 6-11. Pianist Mon-Sat. evens. Closed Sun. (M) AE, DC, MC, V.

**TUESDAY'S**—190 Third Ave., at 17th St., 633-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat-Sun. noon-4 (unlimited champagne). Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). (I) AE, DC, MC, V.

14th-42nd Streets, West Side

**BEEFSTEAK CHARLIE'S**—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beef, wine or sangria with dinner. L Mon-Sat. from 11:30. D daily from 4 p.m. (I-M) AE, DC, MC, V.

**CHEERS**—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon-Fri. 11:30-4. D Mon-Sat. 4:30-9. Parking Mon 5:30. Closed Sun. (M) AE, DC, MC, V.

**DINO & HENRY'S**—132 W. 32nd St., 695-7995. Dress up. Italian-Continental. Spcl. Veal Sorrentino. Res. sug. L Mon-Sat. 11:45-3:30. D Mon-Sat. 3:30-9. Complete L & D. Closed Sun. (M) AE, DC, MC, V.

**FACTOR'S FIND CAFE**—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun-Thurs. 11 a.m.-3 a.m., Fri-Sat. to 6 a.m. Cocktails 4-7 p.m. Br-Sat. Sun. 11-4. (M) AE, DC, MC, V.

**KASPAR'S**—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon-Sat. noon-midnight. Closed Sun. (M) AE, DC, MC, V.

**LINO'S**—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime steak, veal alfredo. Res. sug. L Mon-Fri. 11-3. D Mon-Fri. 3-10. Closed Sun. (M) Same à la carte offerings all day. Closed Sun. (M) AE, DC, MC, V.

**MORAN'S CHELSEA SEAFOOD**—145 Tenth Ave., 899-9225. Dress up. Irish-Seafood. Spcls: Consommé stuffed chicken, salmon in Guy Savoy sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. (M) AE, DC, MC, V.

**THE NEW BALLROOM**—253 W. 28th St., 244-3005. Casual. Continental-Nova. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poached, baked brook trout and salmon ricotta, sorbet. Res. sug. D daily 6-11. 5 daily 11-2. Ent. (M-E) AE, DC, MC, V.

**OLD HOMESTEAD**—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon-Fri. noon-4. D Mon-Fri. 4-10:45. Sat. 1-midnight. Sun. 1-10. Complete D. Free parking from 5 & all day Sat-Sun. (I-M) AE, DC, MC, V.

**SAN REMO WESTING**—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress up. Northern Italian. Spcls: shrimp Milanesa, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Thurs. (M) AE, DC, MC, V.

**VARIATIONS**—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, milk-fed veal, boneless roast duckling. Res. sug. L Tues-Sun. 11:30-2:30. D Mon-Thurs. 5:30-11:30. Fri-Sat. to midnight. Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. (M) AE, V.

**43rd-56th Streets, East Side**

**AMBASSADOR GRILL**—One United Nations Plaza, 44th St., U.N. Plaza, 350-3400. Dress up. Continental. Spcls: supreme of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br-Sun. noon-3. Late menu from 10:30 p.m. (M) AE, DC, MC, V.

**AMBROSIA**—216 E. 49th St., 683-6662. Dress up. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon-Fri. noon-3. D Mon-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. (M) AE, DC, MC, V.

**THE CATTLEMAN**—5 E. 45th St., 661-1200. Dress up. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon-Fri. 11:30-3:30. D Mon-Fri. 3:30-11. Sat.



# RESTAURANT DIRECTORY

3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri.  
5-11. Free D parking Mon.-Sat. 5-midnight. (M)  
AE, DC, MC, V.

**CHRIST CELLA**—160 E. 46th St., 697-2479. Formal. American. Spcl: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30. Sat. from 5 Closed Sun. (E) AE, CB, DC, MC, V.

**CITY LUCK**—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loony gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. (I-M) AE, CB, DC, MC, V.

**DOSANKO**—135 E. 45th St., 697-2967. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-9:30, Sat. noon-8. Closed Sun. (I) No Credit Cards

**ELMER'S**—1034 Second Ave., 751-8020. Jacket required. American. Spcl: prime steaks, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB, DC, MC, V.

**FONDA LA PALOMA**—256 E. 49th St., 421-8495. Dress opt. Mexican. Spcl: camarones a la Fonda, paucro adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl: cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. (I-M) AE, CB, DC, MC, V.

**FOUR SEASONS**—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E) Bar Room: L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

**GIAMBELLI 50TH RISTORANTE**—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

**IL MENESTRELLO**—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

**IL NIDO**—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcl: malletti, pollo toscano. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (E) AE, CB, DC, MC, V.

**KAMEHACHI**—14 E. 47th St., 765-4737. Casual. Japanese. Spcl: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. 3 to midnight (exc Sat.). Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

**KING COLE RESTAURANT**—2 E. 59th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br. Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. (E) St. Regis Bar: L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. After's. Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

**LA BIBLIOTHEQUE**—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcl: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. (M) AE, DC, MC, V.

**LA CAVE HENRI IV**—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sauté Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. (M) AE, DC, MC, V.

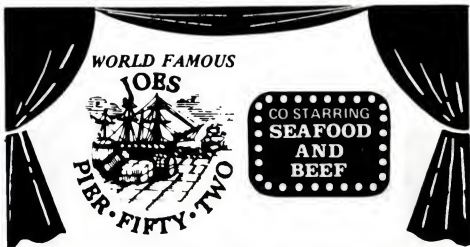
**LA CÔTE BASQUE**—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Complete D. Continental piano Tues.-Sat. Closed Sun. (M-E) AE

**LAURENT**—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Sun. from 5 (cover dinner). Complete L. (E) AE, DC.

**LE CHEVAL BLANC**—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcl: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, DC, MC, V.

**LE CYGNE**—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Sat. to 11. Closed Sun. (E) AE, DC.

**LELLO RISTORANTE**—65 E. 54th St., 751-1555. Formal. Italian. Spcl: dentice in bianco, pollo Valentino, scaloppine Boscolola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.



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## RESTAURANT DIRECTORY

**LOUISE JR.**—317 E. 53rd St., 752-7832/355-9172. Casual. Italian-Continental. Spicy antipasto, seafood, hot diavolo, chateaubriand. Res. Open Mon.-Fri. noon-10:30 p.m. Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC.

**LUITEC**—249 E. 50th St., 752-2225. Formal. French. Spicy. Caviar, pichet, saumon, saumon aux poltres. Res. n.c. Tues.-Fri. noon-2 D. Mon.-Sat. 6-10. Closed Sun. (E) AE, DC.

**MARIANAS**—986 Second Ave., bet. 52nd & 53rd Sts., 759-4545. Dress up. Seafood. Spicy: bouillabaisse, fresh trout, salmon. Res. n.c. Fri. noon-3 D. Mon.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

**MARIO'S VILLA D'ESTE**—E. 58th St., 759-4023. Dress up. French-Italian. Spicy, bouillabaisse, fresh trout, salmon. Res. n.c. Mon.-Sat. 5:30-11 p.m. Sun. from 5. Complete L & D. (M-E) AE, CB, DC, MC, V.

**MISS BROOKS RESTAURANT**—928 Third Ave., at 58th St., 753-7682. Casual. American. Spicy: sauté, omelette, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. (I) No Credit Cards.

**MONA LIBRA**—936 Second Ave., bet. 49th & 50th Sts., 421-4977. Casual. Italian. Res. n.c. Sat. noon-3 D. Mon.-Sat. 5-10:30 p.m. Sun. 2-10.5 to midnight. (M) AE, CB, DC.

**MONSIGNORE II**—61 E. 55th St., 355-2070. Formal. Italian. Spicy: scallop, real shrimp. Res. n.c. Mon.-Fri. noon-3 D. Mon.-Sat. 5:30-midnight. (M-E) AE, CB, DC, MC, V.

**NANNI'S**—146 E. 46th St., 697-4161. Dress up. Italian. Spicy: angel hair. Res. n.c. L Mon.-Fri. noon-3 D. Mon.-Sat. 5:30-11. Closed Sun. (M-E) AE, DC, MC, V.

**O'LENNY'S**—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spicy: southern fried chicken, chili, barbecue spareribs. Res. n.c. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. AE, DC, MC, V.

**PALM**—837 Second Ave., 687-2953. Casual. American. Spicy: steak, lobster. Open Mon.-Fri. noon-10:45. Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

**PEN & PENCIL**—205 E. 45th St., 682-8660. Dress up. Spicy: steak. Res. n.c. L Mon.-Fri. 11:45-3 D. Mon.-Sat. 5-11:30. Sun. from 5. Complete L & D. Party room avail. by advance res. (M) AE, CB, DC, MC, V.

**PENG TENG**—219 E. 44th St., 682-8050. Casual. Hunan. Spicy: chicken three flavors, vegetable pie, minced steak soup in bamboo container. Res. n.c. Open daily noon-11 p.m. (M) AE, CB, DC.

**PRONTO RISTORANTE**—801 Second Ave., at 43rd St., 687-4940. Dress up. Northern Italian. Spicy: fettuccine Prosciutto. Res. n.c. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat. Sun. (M) AE, DC, MC, V.

**THE RENDEZVOUS**—21 E. 52nd St., in Berkshire Place, 753-5970. Dress up. Omelette cuisine. Res. n.c. Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. 5-10:30-12:30. Br Sat. Sun. noon-3. (M) AE, CB, DC, MC, V.

**RUSSIAN BEAR**—139 E. 56th St., 355-9080. Casual. Russian-American. Spicy: hot buttered blini with red caviar, pelmeni, piroshki. Res. n.c. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M) AE, CB, DC, MC, V.

**SAITO**—305 E. 46th St., 759-8897. Casual. Japanese. Spicy: sashimi, seven types of sashimi & tempura. Res. n.c. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

**SHINBASHI**—280 Park Ave., on 46th St., 661-3915. Dress up. Tatami and western seating for Japanese food. Res. n.c. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

**SHUN LEE PALACE**—185 E. 59th St., 371-8844. Dress up. Szechuan-Hunan. Spicy: sliced chicken, tony spicy pheasant, stinking scallion. Res. n.c. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11. Fri. to midnight. Sat. noon-midnight. Sun. noon-11. (M) AE, DC.

**SICHUAN PAVILION**—322 E. 44th St., 986-3775. Casual. Szechuan. Spicy: Chengdu style whole fish, Sichuan Pheasant beef, duck, eggplant strips in garlic sauce. Res. n.c. Mon.-Fri. 11:30-2. Sat. 5-11. Closed Sun. from noon. (M) AE, CB, DC, MC, V.

**SMITH & WOLLENSKY**—Third Ave. & 49th St., 753-1530. Dress up. American. Spicy: 16-oz steak & 4-lb lobster. Res. n.c. Open Mon.-Thurs. noon-11. Fri. to midnight. Sat. 5-midnight. Sun. 4-11. (E) AE, CB, DC, MC, V.

**TANG'S CHARIOT**—236 E. 53rd St., 355-5096. Casual. Szechuan. Spicy: Szechuan lamb, marvelous hot, smothered duck. Res. n.c. L daily noon-3. D Mon.-Thurs. 5-10:30. Fri.-Sun. to 11. (M) AE, DC, MC, V.

**TORREMOLINOS**—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spicy: arrachas de mariscos, paella. Res. n.c. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11. Fri.-Sat. to midnight. AE, Tues.-Sat. even. Closed Sun. (M) AE, CB, DC, MC.

**TRATTORIA**—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spicy: veal, pasta, homemade cannoli & ice cream. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3:30-11:30. Br Mon.-Fri. 7-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

**WALDORF-ASTORIA**—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear. Dress up. British. American. Spicy: beef, seafood. Res. n.c. L daily noon-3. D daily 5-10.5 to 10:30-12:30. AE. Cocktails 5-11 a.m. (M-E). Peacock Alley Restaurant & Cocktail Lounge. Jacket required. Continental-cuisine. Res. n.c. L Mon.-Sat. 11:30-3. Sat. 7-10:30. Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ext. Cold Porter's open piano Tues. Sat. 6-2 a.m. Sun. 11:30-2:45. (M-E). Cocktails Mon.-Sat. 11:30-2 a.m. Sun. from noon. Oscar's Casual dining and snacks. Br Mon.-Sat. 7-11:30. Sun. from L Mon.-Sat. 11:30-3. Sun. noon-5. D 5-9:30. Complete D. Snacks \$8 to 11:45 p.m. Cocktails noon-11:45. Sherry's Bar. Cocktails daily 1 p.m.-3 a.m. Juke Box. The Hideaway: Cocktails Tues.-Sat. 5-11 a.m. Pianist 9-1 a.m. AE, CB, DC, MC, V.

### 43rd-56th Streets, West Side

**ALCONQUIN**—59 W. 44th St., 840-5800. Dress up. Three dining rooms. Continental. Res. n.c. L Mon.-Sat. 5:30-9:30. Br 9:30-3. D Mon.-Sat. 12-15. Late Buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at 12 a.m. (M) AE, DC, MC, V.

**ARAGONE**—36 W. 56th St., 541-5137. Jacket required. Continental-American. Spicy: steak, veal chop, charcoal broiled chicken. Res. n.c. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. (E) AE, DC, MC, V.

**THE ASSEMBLY STEAK & FISH HOUSE**—16 W. 51st St., 581-3580. Dress up. Steakhouse. Spicy: guaranteed prime beef, fresh fish, lobster. Res. n.c. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. (M-E) AE, CB, DC, MC, V.

**BARBETTA**—421 W. 46th St., 246-9171. Dress up. Northern Italian. Spicy: vitello tonnato. Res. n.c. L Mon.-Sat. noon-2 D. Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, DC, MC, V.

**BEEFSTEAK CHARLIE**—51st St. & Broadway, 757-3110. Casual. Pub atmosphere. Spicy: steak, old fashioned barbecued ribs, clint shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. 3-5. Closed Sun. (M-E) D Also 44th St. & Broadway, 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3. Sun. from noon. 45th St. & Eighth Ave., 581-0500. L Wed. Fri., Sat. 11:30-3:30. D Mon.-Sat. from 4. Sun. from 1. (M) AE, DC, MC, V.

**BILL HONG'S**—133 W. 52nd St., 581-6730. Dress up. Cantonese. L Mon.-Fri. 11:30-3. Sat. noon-3. D Mon.-Thurs. 3-1 a.m. Fri.-Sat. to 2. Sun. 2 p.m.-1:30 a.m. (M) AE, DC, MC, V.

**BOMBAY PALACE**—30 W. 52nd St., 541-7777. Casual. Indian. Spicy: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. n.c. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. (M-E) AE, DC, MC, V.

**BROADWAY JOE STEAK HOUSE**—315 W. 46th St., 246-6513. Dress up. American. Spicy: prime sirloin, veal chop, jumbo shrimp. Res. n.c. Open Mon.-Fri. noon-2 a.m. Sat.-Sun. from 5. Night. (M) AE, CB, DC, MC, V.

**CAFE DE FRANCE**—330 W. 46th St., 586-0068. Casual. French. Res. n.c. L Mon.-Fri. noon-3 D Mon.-Thurs. 5-10:30. Fri.-Sat. to 11. Complete D. Closed Sun. (M) AE, DC, MC, V.

**CATTAPANTANA**—811 Seventh Ave., at 52nd St., in Sheraton Center Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ext. nightly 5-11. (M) AE, CB, DC, MC, V.

**CARNegie Deli & Restaurant**—254 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spicy: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

**DU MIDI**—311 W. 48th St., 582-6690/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Sun. 4-11. Pre-theater D 5-9. (M) AE, CB, DC, MC, V.

**EL JEREZ**—234 W. 56th St., 756-4535. Dress up. Spicy: Spanish paella, marinated, Res. n.c. L Mon.-Fri. noon-3. D daily 3-11. (I-M) AE, DC, MC, V.

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**FAISLAST-870** Seventh Ave., at 56th St. in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon-Fri. (M) AE, CB, DC, MC, V.

**FOOD AMONG THE FLOWERS-18 W. 56th St.** Spcl: 1989. Jacket & the required. French nouvelle cuisine. Spcl: lobster tail Wellington, poultry sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. sec. L Mon-Sat. noon-3. D Mon-Sat. 5-11. Sun. noon-11. Bar 7-9. (M) AE, DC, MC, V.

**FRENCH SHACK-85 W. 59th St.** 246-5126. Casual. French. Res. sec. L daily noon-3. D Mon-Sat. 5-11. Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

**GALLAGHER'S STEAK HOUSE-228 W. 52nd St.** 245-8336. Dress opt. American. Spcl: broiled sirloin, seafood. Res. sec. Open noon-midnight daily. (M-E) AE, CB, DC, MC, V.

**GEORGES REY-60 W. 58th St.** 245-6764. Casual. French. Spcl: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sec. L Mon-Fri. noon-4. D Mon-Fri. 8:30-11. Sat. to 11:30. Sun. to 10:30. 8:10-11. Complete L & D. (M) AE, DC, MC, V.

**GRAT AUNT FANNY'S-340 W. 46th St.** 765-7374. Casual. Continental-American. L daily noon-4. D Mon-Sat. 4:23-10. Sun. 1-10. Bar open 1 hr later. (L-M) AE, DC, MC, V.

**IL GATTOPARDO-48 W. 56th St.** 386-3978. Dress opt. Italian. Spcl: chicken Gattopardo, red snapper linguine. Res. sec. L Mon-Fri. noon-3. D Mon-Sat. 5:11-10. Sun. 1-11:45. (D) AE, CB, DC, MC, V.

**IROHA-731 Seventh Ave., bet. 46th & 49th St.** 398-9049. Casual. Japanese. Spcl: sushi, sashimi, tempura. L Mon-Fri. noon-3. D Mon-Fri. 5:11-10. Sat-Sun. noon-1:45. (D) AE, DC, MC, V.

**ITALIAN PAVILION-24 W. 55th St.** 753-7295/586-5950. Jacket required. Italian-Continental. Spcl: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sec. L Mon-Sat. noon-3. D Mon-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

**JOES PIER 52-144 W. 52nd St.** 245-6652. Casual. Spcl: seafood and steak. Res. sec. Open Mon-Sat. noon-2 a.m. Sun. to 1 a.m. Spcl. L Mon-Fri. noon-3. Est. nightly. (M) AE, CB, DC, MC, V.

**KIPPY'S PIER 44-361 W. 44th St.** in the Milford Plaza, 354-4414. Casual. American-Continental. Spcl: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sec. L daily 11:30-3. D daily 3-11 a.m. Est. nightly. (M) AE, CB, DC, MC, V.

**LA BONNE SOUPE-48 W. 55th St.** 586-7650. Casual. French bistrot. Spcl: French hamburger, omelette, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (D) AE.

**LA ORILLADA-845 Eighth Ave., at 51st St.** 265-1610. Casual. French. Spcl: 7 varieties special roast leg of lamb. Res. sec. L Mon-Fri. noon-3. D Mon-Fri. 5-11:30. Sat-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

**LE CHAMBERTIN-348 W. 46th St.** 757-2154. Dress opt. French restaurant with wine cave. Res. sec. L Mon-Sat. noon-3. D Mon-Thurs. 5-9:30. Fri-Sat. to 11. After-theater dining. Private parties. Closed Sun. & holidays. (M) AE, DC, MC, V.

**LE QUERCY-52 W. 55th St.** 265-8141. Dress opt. French. Spcl: steak au poivre flamé. Res. sec. L Mon-Sat. noon-3. D Mon-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

**LE VERT-GALANT-109 W. 46th St.** 582-7899. Jacket required. French. Spcl: onion soup, rock corned beef, cubes au veau, tart, Macaroni special cheese-cake. Res. sec. L Mon-Fri. noon-2:30. D Mon-Sat. 5-midnight. Private parties. Est. Closed Sun. (M) AE, CB, DC, MC, V.

**MAURICE-118 W. 57th St.** in the Hotel Parker Meriden, 245-7788. Jacket required. French nouvelle. Spcl: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, mille-feuilles de framboises. Res. sec. L Mon-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L & D. AE, CB, DC, MC, V.

**MERCURIO-83 W. 83rd St.** 586-4370. Casual. Northern Italian-Continental. Spcl: pollo Bolognese, costoletta Milanese. Res. sec. L Mon-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. (M-E) AE, CB, DC, MC, V.

**MOENPITTE-780 Seventh Ave., at 51st St.** 582-0716. Casual. Continental. Spcl: boeuf bouillie, amorce surschoise. Res. sec. Open daily 7 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

**NEW YORK HILTON-Ave. of the Americas & 34th St.** 586-7000. Highland. Dress optional. International cuisine. Res. sec. B Mon-Fri. from 7:30 a.m. Sat-Sun. from 8 L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. (M) Bybills: Res. sec. Buffet L Mon-Fri. noon-2:30. Br Sat-Sun. 11:30-3. D & S

nightly 8-11:30. Cocktails and dancing to 4 a.m. Mirage Lounge: open for cocktails 11:30 a.m.-2 a.m. Sun. from noon. Pianist daily 5-midnight. Kismet Lounge: Cocktails daily 5-11 a.m. Est. 6-midnight. International Fri-Saturday. Closed Sun. 11:30 a.m.-3 a.m. Sun. from noon. Afternoon tea. (M) AE, CB, DC, MC, V.

**OLUNNEY'S STEAK HOUSE-12 W. 44th St.** 840-6688. Irish-Continental. Spcl: Irish lamb stew, corned beef & cabbage. Open Mon-Fri. 11 a.m.-midnight. Sat. from 5:30. Closed Sun. (D) AE, DC, MC, V.

**ORSHINS-41 W. 56th St.** 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. sec. L Mon-Sat. noon-3. D Mon-Fri. 5:30-1 a.m. 5:10-3:10 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

**PATSY'S-236 W. 56th St.** 247-3491/247-3492. Jacket required. Italian. Spcl: veal rollatini marsala, spendino Romano. Open Tues-Thurs. Sun. noon-10:45. Fri-Sat. to 11:45. Closed Mon. (M-M) AE, DC, MC, V.

**PROMENADE CAFE-Rocketteller Ctr.** 757-5731. Casual. American-Continental. Spcl: roast prime ribs, chops, salads. L Mon-Fri. 11:15-3. D daily 4:30-10:15. Br Sat-Sun. 11:15-3. Private parties for 200. (M) AE, CB, DC, MC, V.

**RAGA-57 W. 48th St.** 757-3450. Casual. Indian. Spcl: lobster malabar, gosht vindaloo, murgah ke tikka. Res. sec. L Mon-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D Mon-Sat. (M) AE, CB, DC, MC, V.

**RAINBOW ROOM-30 Rockefeller Plaza.** 65th floor of RCA building, 757-6090. Jacket & tie required. French-Italian. Res. sec. Cocktails Mon-Fri. from 4. Sat. from 3. Sun. from noon. Tues-Sat. 5-10 (open till midnight). Tues-Sat. to 11:30 (open till 1 a.m.). Fri-Sat. till 2. Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues-Thurs. 7-11 a.m. Fri-Sat. 8-2 a.m. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Restaurant nightclub offering French-Italian menu. Res. sec. D Mon-Thurs. 7:30-11:30. Fri-Sat. to 12:30. Shows Mon-Sat. 9:15 & 11:30 (show cover). AE, CB, DC, MC, V.

**RAINIER'S-811 Seventh Ave., at 52nd St.** in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon-Sat. 7-11. (E) AE, CB, DC, MC, V.

**ROMEO SALTA-30 W. 56th St.** 246-5772. Jacket required. Northern Italian. Spcl: homemade pasta, seafood, veal. Res. sec. Open Mon-Sat. noon-11:30. Private parties for 60. Closed Sun. (E) AE, CB, DC, MC, V.

**SAN MARCO-36 W. 52nd St.** 246-5340. Jacket required. Northern Italian. Spcl: suppa di pesce, paglia a fieno, veal magenta. Res. sec. L Mon-Fri. noon-2:30. D Mon-Sat. 9:30-10:30. Complete L & D. AE, CB, DC, MC, V.

**SARDI'S-334 W. 44th St.** 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sec. L Mon-Sat. 11:30-3:30. Club Sardi: Business L Mon-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater 5 to 12:30. Parties. (M-E) AE, CB, DC, MC, V.

**THE SLATE STEAK HOUSE-852 Tenth Ave., at 56th St.** 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sec. L Mon-Fri. 11:30-3. D daily 5-midnight. (M) AE, DC, MC, V.

**SPINDLETOP-254 W. 47th St.** 245-7326. Dress opt. Continental. Spcl: steak, prime ribs, seafood. Res. sec. L daily 11:30-4. D daily 4-11 a.m. After-theater supper. No-smoking room. Parties for 10-300. Private parties. 10-11:30. AE, CB, DC, MC, V.

**STAGE DELICATESSEN-434 Seventh Ave., bet. 53rd & 54th Sts.** 245-7850. Casual. Spcl: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (D) No Credit Card.

**SWISS CENTRAL RESTAURANTS-4 W. 49th St.** 247-6545. Dress opt. Swiss specialties. Upstairs, the Swiss Pavilion. Res. sec. L Mon-Fri. noon-2:30. D Tues-Fri. 5:30-10. Sat. to 11. (M-E) Downstairs, Fosse Pot. L Mon-3:30. D Mon-Fri. 9-9:30. Sat. noon-6. (J-M) Ball Room and Lounge L Mon-Fri. 11:30-3. Free parking Mon-Fri. after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

**VAN BUREN-349 W. 46th St.** 581-0222. Casual. French-Continental. Spcl: U.S.A. prime shall steak, rack of lamb, veal scaloppine. Res. sec. D Tues-Sun. 5-midnight. S midnight-1:30. Est. Thurs. Sat. (M) AE, CB, DC, MC, V.

**WARWICK HOTEL-54th St. & Ave. of the Americas.** 247-2700. Sir Walter's. Continental. L Mon-Sat. 11:30-2:30. D Mon-Fri. 5-11. Sat-Sun. to 10. Br Sun. 11:30-3. (M) Bar & Lounge: American. L Mon-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

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## RESTAURANT DIRECTORY

**Italian.** Spcl: tortellini alla Nonna, chicken scarpapello, prime ribs. Res. sug. L Mon-Fri 11:30-5. D daily 5-1 a.m. Br Sat-Sun 11:30-5. Ent. Tues-Sat. (M) AE, CB, DC, MC, V.

**TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 78th St. 792-6273.** Casual. Spcl: steak, chops, seafood. Res. sug. L Mon-Fri 11:30-3:30. D Sun-Thurs 4-after midnight. S Fri-Sat 4-4. Mon-Thurs. spcl. D menu. Jan Fri. & Sat. (I-M) AE, DC, MC, V.

**VICTOR'S CAFE—240 Columbus Ave., at 71st St. 595-8599.** Casual. Cuban. Spcl: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

## Brooklyn

**BEEFSTEAK CHARLIE'S—3121 Ocean Ave. 934-0321.** Casual. Pub setting for beef spcls. Open 7 days. D Mon-Fri from 5 p.m. Sat. from 4. Sun. from 1. Spcl. child's D. Also 2133 Ralph Ave. at Georgetown Shopping Ctr. 241-5600. D Mon-Sat. from 5. Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. Bay Ridge Third Ave. & 96th St. 745-6200. Beef, chicken, & seafood spcls. D Mon-Sat from 5. Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. (I-M) AE, DC, MC, V.

**GAGE & TOLLNER—374 Fulton St. 875-5181.** Casual. American. Spcl: lobster Newburg, crabmeat Virginia, soft clam, belly broil. Open Mon-Fri 11:30-9. Sat. 4-11. Sun. noon-9. Private parties. Pianist Fri-Sun. (M) AE, CB, DC, MC, V.

**MONTES VENETIAN ROOM—451 Carroll St. 624-8984.** Jacket required. Italian. Spcl: baked jumbo shrimp alla Monte, chicken scarpapello, baked clams. Res. sug. Open Sun-Thurs 11 a.m.-midnight. Fri-Sat to 3 a.m. Free valet parking. (M) No Credit Cards.

**THE RIVER CAFE—1 Water St. 522-5200.** Dress opt. American. Spcl: fresh fish. Res. noc. Open daily noon-midnight. Bar till 3 a.m. Pianist nightly. (C) AE, DC.

## Queens

**AMBER LANTERN—Flushing. 150-24 Northern Blvd. 445-9500.** Dress opt. Continental-American. Spcl: veal sangara, fresh fish daily. Res. sug. Open Sun-Thurs noon-midnight. Fri-Sat to 2 a.m. Br Sat. 11-3. Ent. & dancing. Private parties 10-200. (M) AE, CB, DC, MC, V.

**BEEFSTEAK CHARLIE'S—Flushing. 3122 Farington St. Whitestone Shopping Ctr. at Linden Pl. 359-2080.** Casual. Features beefsteak, sirloin, daily fish spcls. D Mon-Sat from 5. Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. Forest Hills 1 Station Square, at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon-Sat from 4:30. Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. Ballcourse 248-15 Union Tpke. Open 7 days. D Mon-Thurs 5-9:30. Fri-Sat to 11. Sun. 1-9:30. Spcl. child's D. (I-M) AE, DC, MC, V.

**DAZIES—Sunnyside. 39-41 Queens Blvd. 766-7013.** Casual. Italian. Spcl: veal armando. Res. sug. L Mon-Fri 11:30-3:30. D Mon-Thurs 4-11. Fri. to midnight. Sat. 2-midnight. Sun. 2-11. Complete L & D. Ent. Fri-Sun. eve. Free parking. (M) AE, CB, DC, MC, V.

**EL INCA—Jackson Heights. 65-01 Roosevelt Ave. 672-7756.** Jacket required. Spanish-Continental. Spcl: paella Valenciana, Ecuadorian rice, seafood casserole. Res. sug. Open Mon-Fri 11:30-3:30. Sat. 1 p.m.-3:30 a.m. Sun. to 1 a.m. Private parties. Ent. nightly. (M) AE, CB, DC, MC, V.

**SEVEN SEAS—Flushing. 167-01-07 Union Tpke. 969-7070.** Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon-Sat 11:30-4. D Mon-Thurs 4-midnight. Fri-Sat to 2 a.m. Sun. noon-midnight. (I-M) AE, CB, DC, MC, V.

**SILVER STAR—Jackson Heights. 90-24 Astoria Blvd. 672-1389.** Casual. Italian-American. L Mon-Fri 11:30-2:30. D Mon-Sat 3-10. Br Sat. 11-3. Ent. (I-M) AE, CB, DC, MC, V.

**SUSHI KAZU—Flushing. 41-32 Main St. 939-4004.** Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon-Tues. Thurs. Fri. 5-11. Sat. noon-11. Sun. noon-10. Complete D. Free parking. Closed Wed. (I-M) AE, DC, MC, V.

**VILLA SECONDO—Fresh Meadows. 164-22 Horace Harding Expy. 762-7355.** Casual. Northern Italian. Res. sug. L & D Mon-Fri 11:30-3:30. Sat. 4-midnight. Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

# CHAMPION VS. CHAMPION EVERY MATCH!



**WORLD CHAMPIONSHIP TENNIS...** has designed this tournament to produce the world's most highly competitive tennis. Of the hundreds of players who play the pro circuit each year, only a few dozen are good enough to win a tour event...and only those proven champions are invited to Forest Hills each spring.

**THE TOURNAMENT OF CHAMPIONS...MAY 2ND TO MAY 9TH...** will again feature international title holders competing in Singles and Doubles...for a half-a-million dollars in prize money...at America's most prestigious tennis setting...

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**SEMI-FINALS** are scheduled for Saturday afternoon, May 8th. **FINALS** are set for Sunday afternoon, May 9th.

**Bache**  
PRESENTS

## TOURNAMENT OF CHAMPIONS

Forest Hills, May 2-9, 1982

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SEE SPECIAL TOURNAMENT SECTION IN APRIL 19TH ISSUE OF NEW YORK MAGAZINE.

# NIGHTLIFE

## KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## Pop/Jazz

### JAZZLINE 423-0488.

Call for latest information as to when and where they're playing.

**ANONYMOUS**—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/2, 3, Barry Harris Trio.

**BLUE NOTE**—131 W. 3rd St., 475-8992. Three shows nightly, beginning at 10:30/29. Daniel Licht Quartet. 3/30-4/4, Johnny Hartman & D.C. MC, V.

**THE BOTTOM LINE**—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/31, John Fathy, Red Clay Ramblers. 4/2, 3, Jackie Mason; Buskin & Betteau. No credit cards.

**CHILIES**—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 3/29, Craig Stephen Nelson. 3/31, Local 192. 4/2, Robert McCarthy. 4/3, Bob Foranelli. The Sal Rio Band. 4/3, Bob Pressner; Moonlight Mike. 4/2, Peterson & Thayer; Chris Tracy. AE, CB, DC, MC, V.

**THE COOKERY**—University Pl., 8th St., 674-4450. Sun., singer pianist Arthur Siegel. Alberts Hunter returns. Mon.-Sat. at 9 & 11. MC, V.

**EAGLE TAVERN**—355 W. 14th St., 242-0275. Mon., Irish Session. 4/4, Frank Christian. Shows at 8:15.

**EDDIE CONDON'S**—144 W. 54th St., 265-8277. Balaban & Cats. Mon.-Sat., 8:30-2 a.m. 4/4, Warren Chismon Quartet. AE, DC, MC.

**FAT TUESDAYS**—190 Third Ave., 533-7902. 3/30-4/4, jazz singer-pianist Tania Maria, nightly from 9 to 11, with extra shows on Fri. & Sat. at 11 a.m. AE, MC, V.

**R.T. FIREFLY**—75 Bleeker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 3/29, White Lines. 4/2, The Bratles. 4/3, Hibiscus and The Screaming Violins. 4/6, Hipnotics. Showtimes at 10:30 & 12:30. No credit cards.

**FOLK CITY**—130 W. 3rd St., 254-8449. 3/30, Moonbeam. 3/31, Susan Sewell. 4/2, Michael Hudley. 4/3, Eric Anderson. 4/6, Bill Evans Trio. 4/7, Frank Maya. Shows at 9:30 & 11. No credit cards.

**GREENE STREET**—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/29, 4/3, Bob Cunningham & Brown Townsend. 3/30, 31, Reggie Workman with Top Shelf. 4/1, Cissy Houston. 4/7, Jo Grinage.

**GREGORY'S**—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Gelson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

**HORN OF PLENTY**—91 Charles St., 242-0636. Music Room: Fri. & Sat. Andre de Shields.

**HORN D'OEUVRE**—One World Trade Center, 938-1111. Tues.-Sat., 7:30-100 a.m., The Marty Napoleon Trio, play for dancing, alternating with pianist Chuck Folds. Sun. 4-midnight, Roger Faigo Trio & Mon. 7:30-12:30, Roger Faigo Trio alternating with Phil Della Penna. AE, DC, MC, V.

**JIMMY RYAN'S**—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

**KNICKERBOCKER SALOON**—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10:30/4-4/3, pianist Kenny Barron with Ron Carter on bass. Sun. & Mon. pianist Junior Mance with Marty Rivers on bass. AE, MC, V.

**LUSH LIFE**—184 Thompson St., at Bleeker St., 228-3768. Jazz club. 3/29, 30, pianist Kenny Barron Trio. 3/31-4/3, Jon Hendricks & Co. AE, V.

**MAIQUE**—1110 First Ave., at 61st St., 935-6060. 3/30, The Marvellettes, at 9 & 11 p.m. (doors open at 8). No credit cards.

**MARTY'S**—Third Ave., at 73rd St., 249-4100. 3/29-4/10, Astrud Gilberto (The Girl from Ipanema) returns. Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

**THE OTHER END**—149 Bleeker St., 673-7030. 3/30, John Holtman. 3/31, Floyd Domino. Design. 4/2, Billy Marrett & Friends. 4/3, The Strangers. 4/4, Terumasa Hino. No credit cards.

**RED BLAZER**, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun. Sat. Taped All-Stars. Fri., Dixieland Jan Babier. Sat., Saturday Night Stompers. AE.

**THE RITZ**—119 E. 11th St., 228-8888. Dance to the Big Beat. Showtime: 11:30, 3/29, B.B. Buel. 3/31, RPM. 4/1, Jorma Kaukonen. 4/2, 3, Mink DeVille; Eve Moon. 4/5, Big Twist & The Mellow Yellow. 4/6, The Sound. No credit cards.

**SEVENTH AVE. SO**—21 Seventh Ave., 242-4694. Music at 9:30, 11:30, 3/30, Pete Chavez. 3/31, 4/1, John Scofield with Steve Swallow; Adam Nigam. 4/2, 3, Dr. John. 4/4, Roland Vacques. 4/5, Ed Palermo Big Band. MC, V.

**S.N.A.F.U.**—Sixth Ave., at 21st St., 691-3535. 3/30, Art Halperin. 3/31, Cha Cha Fernandez. 4/1, Lou Tattou. 4/2, Lasoo. 4/3, Stormin' Norman & Sory. 4/4, John Stark. 4/5, The Peasants. AE, MC, V.

**SOUNDSCAPE**—500 W. 52nd St., 881-7032. 4/2, David Murray Quartet. 4/3, Michelle Rosewoman. Ensemble. 4/6, Kalapurush.

**STAR AND GARTER**—103 W. 13th St., 242-3136. Sun.-Thurs. Johnny "Blue Boy" Perry. 4/2, 3, Philly Joe Jones Quartet. AE.

**SWEET BASIL**—68 Seventh Ave., 242-1785. Pianist Marc Purcell plays Mon.-Sat., 6-9. Eddie Chembles. Sat., 1-5, Doc Cheatham. Sun., 3/30-29, Reggie Workman. 3/30-4/3, Phineas Newborn. 4/6-10, John Hicks Quintet with Wynnton Marsalis, Rickford, Walker Booker, Jimmy Cobb. AE, MC, V.

**SWEETWATER'S**—170 Amsterdam Ave., at 88th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. Thurs 4/3, James Randolph. Tues.-Sat. at 8 & midnight. 4/6-24, Terry Burrows (free parking). AE, DC, MC, V.

**VILLAGE GATE**—Bleeker & Thompson Sts., 475-5120. Salsa meets jazz every Mon. 3/29, Tito Puente and his Latin/Jazz Ensemble. No credit cards.

**VILLAGE VANGUARD**—178 Seventh Ave., 255-4037. 3/29, 4/5, Mel Lewis Big Band. 3/30-4/1, George Adams Quartet featuring Don Pullen. No credit cards.

## Country/Western

**CITY LIMITS**—10th St. & Seventh Ave., 243-2242. Country music and dancing. 3/29, 4/4, Blackwater. 3/30, The Pearl Studs. 3/31, Dixie Doughboys. 4/1, Soothe and the Saddle. 4/2, 3, Tumbleweed. 4/3, Mustang Sally. 4/6, Cadillac Ranch. No credit cards.

**LOVE STAR CAFE**—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 3/29, 19, Walker and the All-Stars; Big Twist and the Mellow Yellow. 4/1, Evelyn "Champagne" King. 4/2, 3, Dredley Enters and the Honky Tonk Heroes & Chris Deloach. 4/4, Kinky Friedman. 4/6, Claude King. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC, V.

**OL'UNION'S**—915 Second Ave., bet. 49th & 49th St., 751-5470. Country music hang-out.

## Comedy/Magic

**CATCH A RISING STAR**—1487 First Ave., 274-1906. Continuous entertainment by comics and singers. 7 nights a week, with headliners Adam Tolech and Bill Maher. AE, MC.

**CITY LIGHTS** NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 12. MC, V.

**DANGERFIELD'S**—1118 First Ave., 593-1650. 3/29-4/3, comedian Dennis Blair, vocalist Barbara Jean English. Mon.-Thurs. at 9 and 11:15; Fri. 9 & 11:30, Sat. 9 & midnight; Sun. at 9:30, talent show-case. AE, CB, DC, MC, V.

**IMPROVISATION**—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food, total informality. No credit cards.

**MAGIC TOWNE HOUSE**—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

**MONKEY BAR**—60 E. 54th St., (in Ellys House), 753-1065. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cosart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

**MOSTLY MAGIC**—55 Carmine St., 242-1472. Nightclub/cheat featuring magic, comedy, mime & music. Tues. Showcase. Wed. singer Pamela Smith. Thurs. singer-guitarist Guy Davis. Fri. & Sat. magician Isaac. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

## Disco/Dancing

**ADAM'S APPLE**—1117 First Ave., 371-8650. Disco with hi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

**BARBECUE PLAZA LIBRARY**—Sixth Ave., bet. 88th & 89th Sts., 247-7000. Live! discoque open Mon.-Fri. 4:30-3 a.m. Sat. & Sun. 9-3 a.m. AE.

**CACHACA**—405 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m.

**EL MOROCCO**—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra. Fri.-Sat., from 9-1 a.m. AE, V.

**JIMMY WESTON'S**—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing.

**ONDES**—160 E. 49th St., 752-2000. Split-level super club. Pianist-singer Debra Eastman plays, for listening/dancing nightly (except Sun.) from 8. In the lounge, pianist-singer Baba Moa. AE, DC, MC, V.

**THE RED PARROT**—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking.

**REGINE'S**—502 Park Ave., 826-0900. Restaurant. Mon.-Sat., 6-midnight. Live! disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

**ROSELAND**—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing. Tues.-Thurs., Fri. & Sun. 2:30; Fri. from 6:30.

**STH ST. HIDEAWAY**—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Dots Trio. Mon.-Sat. from 7:30.

**WEDNESDAY**—910 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Re Big Band. AE, DC, MC, V.

**CAROLINE'S**—332 Eighth Ave., bet. 26th & 27th Sts., 242-3499. American-Continental restaurant with cabaret Tues.-Sat. 3/31, Susan Halperin. AE, MC, V.

**CHATEAU MADRID**—49th St. & Lexington Ave. (in the Hotel Lexington), 752-8080. "Carnival Musicale" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. Flamenco Suite: an authentic Flamenco featuring dancing, singing, & guitarists, from 9:30.

**Floor Shows/Cabaret**

**CAROLINE'S**—332 Eighth Ave., bet. 26th & 27th Sts., 242-3499. American-Continental restaurant with cabaret Tues.-Sat. 3/31, Susan Halperin. AE, MC, V.

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## NIGHTLIFE

**CLUB IBIS**—151 E. 50th St., 753-3884. Continental restaurant with exotic decor, 9/30-4/4, Lanie Kazan, twice nightly 9-11:30, except Mon. 4/4, comedienne Phyllis Diller. Uptown: El Bullen, with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

**DARVISH**—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor sets featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

**THE DIVE**—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. & Sat. 9:30 & 11:30. Check-out-the-dance between and after shows to the Three Play Orchestra. No Credit Cards.

**EL AVRAM**—80 Grove St., 243-0602. Koshet Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

**FREDDY'S**—306 E. 49th St., 868-1533. Restaurant/baz/cabaret. 3/29, Robert Mays. 3/30-4/10, Jessica James. AE, DC, MC, V.

**LES MOUCHES**—260 Eleventh Ave., at 26th St., 695-9190. Restaurant/cabaret. 3/31-4/3, singer Julie Budd. Shows at 11:30. AE, CB, DC, MC, V.

**LA CRANBONNETTE**—890 Second Ave., 752-7320. French restaurant, with Bica Dimitri singing Pia-Bek-Anavarou. Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

**ONCE UPON A STOVE**—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, "Live from Altona" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat. at 8 & 11 p.m. AE, DC, MC, V.

**O'NEAL'S TIMES SQUARE**—147 W. 43rd St., 869-4200. Broadway. 4/1-3, Laurie Beechman. Thurs.-Fri. at 11, Sat. 11 and 1 a.m. AE, CB, DC, MC, V.

**PALSSON**—188 W. 72nd St., 595-7400. Wed. & Sun. at 9, Thurs. Sat. at 9 & midnight, "Forbidden Broadway", a musical comedy satire. AE, CB, DC, MC, V.

**PANACHE**—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. Panache. Shows at 8:30 & 11:30. AE, DC, MC, V.

**PLAYBOY CLUB**—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in He's, to Greg Thompson's "Goodtime Follies" in the Cabaret. Reservations a must. AE, DC, MC, V.

**RAINBOW GRILL**—30 Rockefeller Plaza, 69th floor, way up in the sky. 757-8970. Kicks It French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainier Room. Right across the hall, with the same stupendous view. By Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

**SIROCCO**—29 E. 29th St., 683-9409. Chris San with Taki Theologos, Julie George, Christina Lampropoulos (songs, bellydancers, burlesque, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

**WEST BANK CABARET**—407 W. 42nd St., 695-4909. 4/2, "It's Just a Fantasy" with Christine Ranc. AE, DC, MC, V.

## Hotel Rooms

**ALGONQUIN**—39 W. 44th St., 840-5600. Oak Rooms: Steve Rose, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

**CARLYLE**—Madison Ave. & 76th St., 744-1600. Cafe: 4/14/26, Bobby Short returns, Tues.-Sat. 10 & midnight. Bemus Bar: Barbara Carroll plays Mon.-Sat. from 9:30. AE, CB, DC, MC, V.

**HILTON**—53rd St. & Sixth Ave., 586-7000. Kismet Lounge: singer Peter Dean and pianist Bud Weed. from 5 to midnight. Mon.-Fri. Mirage: Roland Gagne & Lorette play piano Tues. 6-11. Bob Gerard: nightly, replaced Sun. & Mon. by Bob Gerard. Sybil: Pianist/singer Conroy Phillips. Mon.-Sat. at 9 & midnight, dining & dancing until 4 a.m. Huxlinham's: Pianist Ruth Anderson Fri.-Tues. 6-11. Bob Gerard: plays Wed. & Thurs. AE, CB, DC, MC, V.

**PARKER MERIDIAN**—119 W. 56th St., 245-5000. Le Petit: pianist Kevin Olson. Mon. 9-1, Tues. Fri. 6-7:30. Pianist/singer Chris Barrett. Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

**PIERRE-Fifth Ave.**, at 61st St., 836-8000. The Cafe: The Bucky Pinarrelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

**PLAZA**—Fifth Ave., at 59th St., 836-8000. In jazz room: Dance music by the Roger Stanley Trio. Tues.-Sun. 6-12:30 a.m. AE, CB, DC, MC, V.

**SHERATON CENTRE**—52nd St. & Seventh Ave., 881-1000. Caffe Fontana: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. Rainier's: Exquisite restaurant with pianist Eddie Keywood entertaining Mon.-Sat. La Ronde: Cabaret-show lounge, Thurs. 4/3, Denise Clemente, Mon.-Sat. at 9:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

**SHERRY-NETHERLAND**—761 Fifth Ave., 355-2800. Le Petit Cafe: Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

**ST. REGIS SHERATON**—Fifth Ave. & 59th St., 753-4500. King Cole Room: Thurs. 4/3, "Can't Help Singing", a salute to... for "Kara" featuring Terry Burrell, Cris Groenendaal, Ira Hawkins, and Judy Kaye, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. After's: Thurs. 5/1, Dee Dee Kelly and The New York Express. Thurs. 9-1 a.m. Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

**TUSCANY**—120 E. 39th St., 686-1600. Jimmy La Orange Room: Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat. 6:30-11 p.m. AE, CB, DC, MC, V.

**WALDORF-ASTORIA**—Park Ave. & 50th St., 355-3000. Paeacock Alley: Pianist Jimmy Lynn plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Hideaway: Pianist/singer Jack Moore Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

**WESTBURY**—Madison Ave. & 69th St., 535-2000. Polo Bar: Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

## Background Music

**APPLAUSE**—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebusau holding forth Thurs.-Sat. from 7:30. Sue Maskalis sings & plays Mon. Bob Solone Tues. David Brunetti Wed. AE, DC, MC, V.

**BUTTONS**—123 E. 18th St., 360-0110. American Continental restaurant. Sally Simms at the keyboard. Thurs.-Sat. from 8 p.m. AE, DC, MC, V.

**CHRISTY'S SKYLITE GARDENS**—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m. Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

**NIRVANA**—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

**VARIATIONS**—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, DC, MC, V.

## Piano Rooms

**BACKSTAGE**—316 W. 45th St., 581-8447. Pianist Paul Roth, 10:15 until closing. AE, DC, MC, V.

**BROADWAY JOE**—315 W. 46th St., 246-5813. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun. 10:30-2 a.m. Jimmy Leon plays Sun. from 9, The Ruby Brad Trio. AE, CB, DC, MC, V.

**CALLBACK**—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

**CARNEGIE TAVERN**—165 W. 56th St., 757-9522. Thurs. 5/1, pianist-singer Joe Derise, plays Mon.-Sat. 8-midnight. AE, DC, MC, V.

**COVENT GARDEN**—133 W. 13th St., 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Mon.-Fri. 8-midnight. Jan singer/pianist Anne Hampton Callaway, Sat. 11-3, Sun. 11-3 a.m. AE, DC, MC, V.

**DAVID K'S**—1115 Third Ave., at 65th St., 371-9090. Aquarium Lounge: singer-pianist Barbara Ross performs Tues.-Fri. 6:30-midnight. Sat. 7-1 a.m. AE, DC, MC, V.

**DUPLEX**—55 Grove St., 255-5438. Cabaret/piano bar. 3/29, Laurie Kross. 3/30, Lynn Lallo. 3/31, Kathy Miller. 4/1, Semina de Laurentis. 4/2, Celeste. 4/3, Karen Mason with Brian Lasser. 4/4, Margaret Wright. 4/5, Heather Godwin. No credit cards.

**HANRATTY'S**—1754 Second Ave., 289-3200. 3/29, 4/4, 5, Vernon Hill. 3/30-4/3, Sammy Price. 4/6-10, Dave McKenna. AE, DC, MC, V.

**THE PRIORY**—224 E. 53rd St., 753-1090. Pianist-singer Don Tabor, Mon.-Fri. from 8. AE, CB, DC, MC, V.

**RUPPERT'S**—Third Ave., at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

Arnaldo Segarra  
Fran Schwartz  
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HARLOW**

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# RADIO HIGHLIGHTS

Wed., Mar. 31	Fri., Apr. 2	Sat., Apr. 3	Sun., Apr. 4
<p>2:06/WMX-AM/FM—Poulenc: Cto for 2 Pianos in d (Lowe, Whittemore/Dervaux)</p> <p>3:00/WNCC—Tansyev: Cto # 9 in A (Tansyev Cto)</p> <p>4:00/WNCC—Haydn: Sinf. Concertante in B-Flat (Ristepart)</p> <p>5:00/WNCC—Haydn: Flute Cto # 5 in D, Op. 5 (Rampal, Trio a Cordes Francica)</p> <p>6:00/WNCC—Wernar: The Curious Musical Instrument Calendar: March, April (Angerer)</p> <p>7:00/WNCC—Haydn: Sinf. S. Op. 104 in D "London"</p> <p>8:00/WNCC—Chopin: Mazurka in a, Op. 17, # 4 (Moreaux)</p> <p>9:00/WNCC—Britten: 4 Sea Interludes (Kodras)</p> <p>10:00/WNCC—Britten: Celebration of the 250th Birthday of Joseph Haydn.</p>	<p>2:06/WMX-AM/FM—Poulenc: Sinf. # 8 in G. 3:00/WNCC—Machet: Clarinet Cto # 4 in A (Horvath/Rolla)</p> <p>4:00/WNCC—Mozart: Sinf. Concertante in B-Flat (Ristepart)</p> <p>5:00/WNCC—Haydn: Flute Cto # 5 in D, Op. 5 (Rampal, Trio a Cordes Francica)</p> <p>6:00/WNCC—Wernar: The Curious Musical Instrument Calendar: March, April (Angerer)</p> <p>7:00/WNCC—Haydn: Sinf. S. Op. 104 in D "London"</p> <p>8:00/WNCC—Chopin: Mazurka in a, Op. 17, # 4 (Moreaux)</p> <p>9:00/WNCC—Britten: 4 Sea Interludes (Kodras)</p> <p>10:00/WNCC—Britten: Celebration of the 250th Birthday of Joseph Haydn.</p>	<p>2:06/WMX-AM/FM—Poulenc: Sinf. # 8 in G. 3:00/WNCC—Machet: Clarinet Cto # 4 in A (Horvath/Rolla)</p> <p>4:00/WNCC—Mozart: Sinf. Concertante in B-Flat (Ristepart)</p> <p>5:00/WNCC—Haydn: Flute Cto # 5 in D, Op. 5 (Rampal, Trio a Cordes Francica)</p> <p>6:00/WNCC—Wernar: The Curious Musical Instrument Calendar: March, April (Angerer)</p> <p>7:00/WNCC—Haydn: Sinf. S. Op. 104 in D "London"</p> <p>8:00/WNCC—Chopin: Mazurka in a, Op. 17, # 4 (Moreaux)</p> <p>9:00/WNCC—Britten: 4 Sea Interludes (Kodras)</p> <p>10:00/WNCC—Britten: Celebration of the 250th Birthday of Joseph Haydn.</p>	<p>2:06/WMX-AM/FM—Poulenc: Sinf. # 8 in G. 3:00/WNCC—Machet: Clarinet Cto # 4 in A (Horvath/Rolla)</p> <p>4:00/WNCC—Mozart: Sinf. Concertante in B-Flat (Ristepart)</p> <p>5:00/WNCC—Haydn: Flute Cto # 5 in D, Op. 5 (Rampal, Trio a Cordes Francica)</p> <p>6:00/WNCC—Wernar: The Curious Musical Instrument Calendar: March, April (Angerer)</p> <p>7:00/WNCC—Haydn: Sinf. S. Op. 104 in D "London"</p> <p>8:00/WNCC—Chopin: Mazurka in a, Op. 17, # 4 (Moreaux)</p> <p>9:00/WNCC—Britten: 4 Sea Interludes (Kodras)</p> <p>10:00/WNCC—Britten: Celebration of the 250th Birthday of Joseph Haydn.</p>



# TELEVISION

## Daytime, Mar. 31-Apr. 2 and Apr. 5-6

● **WCBS**  
212-975-4321  
● **WNBC**  
212-664-4444  
● **WNYW**  
212-538-1000  
● **WABC**  
212-887-7777  
● **WOR** 212-764-7000  
● **WPIX** 212-949-2428  
● **WNBT**  
212-560-2000  
● **WLJW**  
316-454-8866  
● **WNYC**  
212-566-3112  
● **HOME BOX OFFICE**  
212-484-1100  
● **SHOWTIME**  
212-880-6600  
● **UPTOWN**  
212-942-7200  
● **WOMETCO**  
(WHT)  
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-captioning is indicated (cc).

8:00  
● **New Zoo Review**  
● **News**  
● **Joe Franklin**  
● **Wed-Fri/Another Life**  
● **Mon/Carrascolenda**  
● **Tue/I Dream of Jeannie**  
● **Wed/Movie: Smuggler's Cove**  
● **Fri/Movie: Lefty, The Dingaling Lynx**  
● **Tue/Movie: Andrew's Raiders**

6:25  
● **Health Field**  
● **Listen and Learn**  
6:30  
● **Captain Kangaroo**  
● **Popeye**  
● **Hot Fudge**  
● **Wed-Fri/Tue/Captioned News**  
● **Fri/Sat/Inside Albany**  
● **Thu/Movie: Lefty, The Dingaling Lynx**  
● **Mon/Movie: Andrew's Raiders**

● **Thu/Movie: Countdown to Disaster**  
● **Mon/Water Babies**  
● **Tue/Movie: Pinchcliffe Grand Prix**  
6:45  
● **A.M. Weather**  
7:00  
● **Today**  
● **Great Space Coaster**  
● **Good Morning America**  
● **Jimmy Swagart**  
● **Josie and the Pussycats**  
● **Nightly Business Report**  
● **Lilias, Yogo and You**  
● **Fri/Video Jubilee**  
● **Tue/Mixed Nuts**  
● **Wed/Movie: The World's Greatest Athlete**

7:30  
● **Woody & Bugs**  
● **Jim Bakker**  
● **MGM Courtions**  
● **MacNeil/Lehrer Report**  
● **Wed-Fri, Tue/L.I. Newswire**  
● **Mon/Washington Mainstream**  
● **Wed/Movie: The Bollicking Adventures of Eliza Fraser**  
● **Thu/Movie: A Nightingale Sang in Berkeley Square**  
● **Fri/Movie: Nobody's Perfect**  
● **Mon/Movie: The Earthling**  
● **Fri/Movie: Little Johnny Jones**  
● **Mon/Movie: The Big Red One**  
8:00  
● **Tom and Jerry**  
● **Wed-Fri/N.J. Nightly News**  
● **Mon/Inside Albany**  
● **Sesame Street**  
● **Tue/Movie: Flash Gordon**  
● **Thu/Movie: Battleground**  
● **Tue/Water Babies**

8:30  
● **Flintstones**  
● **Mon/Mon/Meet the Mayors**  
● **Thu/Nine on N.Y.**  
● **Fri/Newark and Reality**

● **Tue/N.Y. Report**  
● **Magillie Gorilla**  
● **Over Easy**  
9:00  
● **World of People**  
● **Donahue**  
● **Brady Bunch**  
● **Richard Simmons**  
● **Straight Talk**  
● **Flippers**  
● **Sesame Street**  
● **Instructional School Service through 3 p.m.**  
● **Fri/Flashback: The Great Plague**  
9:30  
● **Jokers Wild**  
● **My Three Sons**  
● **Good Morning New York**  
● **Gentle Ben**  
● **Thu/Mon/Sneak Preview**  
● **Wed-Fri/Mon/Aerobics**

10:00  
● **One Day at a Time**  
● **Regis Philbin**  
● **Walton**  
● **Romper Room**  
● **Civic Programming**  
● **Instructional programming thru 4 p.m.**  
● **Wed/Movie: Dirty Tricks**  
● **Thu/Movie: The Ordeal of Patty Hearst**  
● **Fri/Movie: The Earthling**  
● **Mon/Movie: King of the Mountain**  
● **Tue/Movie: Nobody's Perfect**  
● **Wed/Movie: The Asphalt Jungle**  
● **Thu/Movie: Love Me or Leave Me**  
● **Fri/Movie: Betrayed**  
● **Mon/Movie: Mr. Budding**  
● **Tue/Movie: Don't Go Near the Water**

10:30  
● **Alice**  
● **Blockbusters**  
● **Wed/Movie: Breaker Morant**  
● **Thu/Mon/Movie: Hawk the Slayer**  
● **Fri/Movie: From Hell to Victory**  
● **Mon/Movie: Morgan**  
11:00  
● **Price Is Right**  
● **Wheel of Fortune**  
● **Hour Magazine**

● **Love Boat**  
● **John Davidson**  
● **Medical Center**  
11:30  
● **Battistars**  
● **Wed/Boxing's Best: Jack Johnson**  
● **Mon/Money Matters**  
● **Tue/Race for the Pennant**  
12 NOON  
● **Tetletales**  
● **Password Plus**  
● **Midday**  
● **Family Feud**  
● **News**  
● **Candid Camera**  
● **Fri/Movie: The Black Pearl**  
● **Mon/Movie: A Nightingale Sang in Berkeley Square**  
● **Wed/Scrambled Feet**  
● **Thu/Movie: The Tender Trap**  
● **Mon/Movie: The Big Red One**

3:00  
● **Guiding Light**  
● **Texas**  
● **Get Smart**  
● **General Hospital**  
● **Bonanza**  
● **Kraft Superstars**  
● **Lilias, Yogo and You**  
● **Fri/Movie: The Secret of Seagull Island**  
● **Tue/Movie: The Earthling**  
● **Mon/Movie: Flash Gordon**  
3:30  
● **Brady Bunch**  
● **Tom and Jerry**  
● **Villa Alegre**  
● **Wed/Movie: The World's Greatest Athlete**  
4:00  
● **Barnaby Jones**  
● **Bob Newhart**  
● **Gilligan's Island**  
● **Edge of Night**  
● **Wed/Movie: Jack of Diamonds (1967)**  
● **George Hamilton, Marie Laforet, Joseph Cotton**  
● **A mediocre tale of cat burglars.**  
● **Thu/Movie: Stone Cold Dead (1980)**  
● **Richard Crenna, Paul Williams, Young**  
● **prostitutes are being killed and something must be done about it.**  
● **Fri/Movie: A Flea in Her Ear (1968)**  
● **Rex Harrison, Bechal**

1:10  
● **Mon/News Report: Columbia in Space - The Third Journey**  
1:30  
● **Mon/As the World Turns**  
● **Life American Style**  
● **Pittall**  
2:00  
● **Another World**  
● **killed and something must be done about it.**  
● **One Life to Live**  
● **Bullseye**  
● **Odd Couple**  
● **Fri/Steve Nicks in Concert**

Concert  
● **Mon/Time Was... the 30's**  
● **Tue/Red Skelton's Funny Faces**  
● **Wed-Fri/Mon/Aerobics**  
● **Thu/Movie: Airplane**  
● **Tue/Movie: Little Miss Marker**  
2:30  
● **Search for Tomorrow**  
● **Bewitched**  
● **Match Game**  
● **Magic Garden**  
● **Wed/Movie: Wholly Moses!**  
● **Thu/Movie: A Nightingale Sang in Berkeley Square**  
● **Wed/Movie: Island of Dr. Moreau**  
● **Fri/Movie: The Tender Trap**  
● **Mon/Movie: The Big Red One**

3:00  
● **Guiding Light**  
● **Texas**  
● **Get Smart**  
● **General Hospital**  
● **Bonanza**  
● **Kraft Superstars**  
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● **One Life to Live**  
● **Bullseye**  
● **Odd Couple**  
● **Fri/Steve Nicks in Concert**

Roberts. A so-called comedy of adultery.  
● **Mon/Movie: Sign of the Cross (1955)**  
● **Jeff Chandler, Jack Palance, Jeff Morrow**  
● **Rome in the days of Attila the Hun**  
● **Tue/Movie: The Last Days of Pompeii (1960)**  
● **Steve Reeves, Christine Ewman**  
● **A Roman Centurion falls in love with a Christian and suffers the consequences.**  
● **Scooby Doo**  
● **Sesame Street**  
● **Wed, Thu, Mon, Tue/Over Easy**  
● **Fri/Women's Digest**  
● **Thu/Ida Makes a Movie**  
● **Tue/Movie: Hangar 18**

4:30  
● **Mary Tyler Moore**  
● **What's Happening**  
● **People's Court**  
● **Good Times**  
● **Electric Company**  
● **Wed/Women's Gymnastics**  
● **Thu/Movie: Olly Olly Oxen Free**  
● **Mon/Movie: Countdown to Disaster**  
● **Fri/Movie: Who Says I Can't Ride a Rainbow**  
● **Mon/Water Babies**

5:00  
● **News**  
● **Bonnie Woman**  
● **Little House on the Prairie**  
● **Sesame Street**  
● **Wed/American Indian Artists**  
● **Thu/Mon/To be announced**  
● **Fri/Life on Earth**  
● **Fri/In Shape With Von Drake**  
● **Mon/Steve Nicks in Concert**  
● **Tue/Mixed Nuts**

5:15  
● **Master Rogers' Neighborhood**  
5:30  
● **Wed/Tom Contie**  
● **Mon/Were You There**  
● **Tue/Checking It Out**  
● **Wed/The Littlest Mermaid**

## Evening, Mar. 31-Apr. 2 and Apr. 5-6

**Wed., Mar. 31**  
6:00  
● **News**  
● **Charlie's Angels**  
● **Howl Five-O**  
● **Lovemarks & Shirley**  
● **Dick Cavett**  
● **3-2-1 Contact**  
● **Brooklyn College**  
● **Mon/Movie: Smuggler's Cove**  
● **Berry Manilow**

6:30  
● **Barney Miller**  
● **N.J. Nightly News**  
● **City Comment**  
6:45  
● **News from City Hall**  
7:00  
● **News**  
● **M\*A\*S\*H**  
● **Up and Coming**  
● **Jefferson**  
● **Nightly Business Report**

● **Over Easy**  
● **New Voice**  
7:30  
● **Muppets**  
● **Family Feud**  
● **All in the Family**  
● **People's Court**  
● **Entertainment Tonight**  
● **MacNeil/Lehrer**  
● **L.I. Newswire**  
● **Up and Coming**  
● **Money Matters**  
● **Basketball: Nets vs. Cleveland**

8:00  
● **Herbie, the Love Bug**  
● **Real People**  
● **PM Magazine**  
● **Greatest American Hero**  
● **Ken Howard's Greatest Sports Legends**  
● **Movie: The Thirty-Nine Steps (1935)**  
● **Robert Donat, Madeleine Carroll**  
● **Young man, accidentally thrown into an espionage plot, is chased by both the police and the spies.**

● **Melody of A City: New Orleans**  
● **Murder Most English**  
● **Non-Fiction Television**  
● **Movie: The Final Conflict**  
● **Bizarro**  
8:30  
● **Carol Burnett**  
● **Hockey: Rangers vs. Chicago Blackhawks**  
● **Scrambled Feud**  
9:00  
● **WKRP in Cincinnati**

● **Facts of Life**  
● **Merv Show**  
● **Fall Guy**  
● **Middleton**  
● **Alfred Hitchcock**  
● **Hummites Through the Arts**  
● **Movie: Truck Stop**  
9:30  
● **Baker's Dozen**  
● **Love, Sidney**  
● **Doctor in the House**  
● **American Story**  
● **Movie: Eyewitness**



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## TELEVISION

10:00

- Shannon
- Quincy
- News
- Cheryl Ladd...
- Scene From A Special
- To be announced
- Austin City Limits
- Japan: Living/
- Changing Tradition
- Movie: Dirty Tricks

10:30

- News
- Understanding
- Human Behavior
- Movie: The Purple
- Taxi

11:00

- News
- M\*A\*S\*H
- Benny Hill
- Honeymooners
- Dick Cavett
- L.I. Newview
- Humanities Through
- the Arts
- Movie: Truck Stop

11:30

- Movie: Deathport
- (1978). David Carradine,
- Claudia Jennings.
- Tonight
- Starkey & Hutch
- Nightline
- Ironside
- Saturday Night
- Masterpiece Theatre:
- Love In A Cold Climate
- Captioned News
- American Story
- Boxing's Best: Jack
- Johnson
- Movie: Breaker
- Moran

11:45

- 1 Remember Nelson

12 MIDNIGHT

- Love Boat
- Latenight
- Japan: Living/
- Changing Tradition

12:15

- Movie: Carry

12:30

- Late Night with
- David Letterman
- Get Smart
- Movie: Yellow
- Balloon (1952). Andrew
- Ray, Kathleen Ryan. An
- unscrupulous character
- uses a little boy in his
- criminal activities.
- Star Trek
- Understanding
- Human Behavior
- Movie: The
- Relucting Adventures of
- Eliza Fraser

1:00

- Rat Patrol

1:10

- Movie: Twenty-Four
- Hours To Kill (1965).
- Mickey Rooney, Walter
- Slesak.

1:26

- Movie: Vanished
- (1970). Richard
- Widmark. Concl.

1:30

- Here's Lucy
- Love American Style
- News

2:00

- Mary Tyler Moore
- Movie: April in Paris
- (1953). Doris Day, Ray
- Bolger, Claude Dauphin.
- A state department
- employee and a chorus
- girl become involved
- with humorous
- complications.
- Joe Franklin
- Mike Douglas

Barry Manilow

2:30

- Millionaire

2:40

- Movie: Wholly
- Moses!

3:00

- News
- Movie: I Walk the
- Line (1970). Gregory
- Peck, Tuesday Weld,
- Estelle Parsons.
- Movie: Unholy Wife
- (1957). Rod Steiger,
- Diane Dors. Wife of a
- vineyard owner plots to
- kill her husband.

3:25

- Movie: Sandcastles
- (1972). Bonnie Bedelia,
- Jan-Michael Vincent.

3:40

- Bisarre

4:15

- Movie: The Purple
- Taxi

4:25

- Movie: The Final
- Conflict

5:00

- Biography

5:30

- Morning Stretch
- Black Conversations

**Thu., Apr. 1**

6:00

- News
- Charlie's Angels
- Hawaii Five-O
- Lavender & Shirley
- Dick Cavett
- 3-2-1 Contact
- N.Y.U. Broadcast Lab
- Movie: Luffy, the
- Dinagaling Lynx
- Movie: Battleground

6:30

- Barney Miller
- N.I. Nightly News
- Sport Flashing
- City Comment

6:45

- News from City Hall

7:00

- News
- M\*A\*S\*H
- You Asked For It
- Jefferies
- Nightly Business
- Report
- Over Easy
- Nighthouse Apples
- Time Was ... the
- '90s

7:30

- Muppets
- Family Feud
- All in the Family
- Where Were You?
- Entertainment
- Tonight
- News
- MacNeil/Lehrer
- Report
- L.I. Newview
- Black Star of the
- Silver Screen

8:00

- Magnum, P.I.
- Fame
- PM Magazine
- Police Squad
- Hockey: Islanders
- vs. Phila. Flyers
- Movie: The
- Children's Hour (1962).
- Andrew Hargrave
- Shirley MacLaine, James
- Garner. Updated version
- is more explicit in its

- handling of the central
- conflict, but not half as
- good as the original film
- version of Lillian
- Hellman's play.
- New York & Co.
- Women's Digest
- Black Stream
- Movie: Stir Crazy
- Movie: Arpland
- Movie: Hard Country

8:30

- Carol Burnett
- Bosom Buddies
- Snack Previews
- Top of the World

9:00

- Cagney & Lacey
- Diff'rent Strokes
- Mary Show
- 9 to 5
- Movie: State of the
- Union (1948). Katharine
- Hepburn, Spencer
- Tracy, Van Johnson.
- Snack Previews
- It's Everybody's
- Business
- Movie: Jade Claw

9:30

- Gimme a Break
- Taxi
- Marty Robbins'
- Spotlight
- Contemporary Health
- Issues
- Left-a-Thon

10:00

- Knock Landing
- Hill Street Blues
- News
- 20/20
- More of That
- Nashville Music
- American
- Government Survey
- Snack Preview
- Bisarre
- Movie: Ordinary
- People

10:30

- Meet the Mayors
- News
- Tony Brown's Journal
- It's Everybody's
- Business
- Movie: Flash Gordon
- Movie: Nine to Five

11:00

- News
- M\*A\*S\*H
- Benny Hill
- Honeymooners
- Dick Cavett
- L.I. Newview
- Contemporary Health
- Issues
- Movie: Jade Claw

11:30

- Quincy
- Tonight
- Starkey & Hutch
- Nightline
- Racing from Yonkers
- Saturday Night
- American Playhouse:
- Northern Lights
- Captioned News
- American
- Government Survey

12 MIDNIGHT

- Cops
- Movie: Ballad of
- Iosie (1968). Doris Day,
- Peter Graves. Doris tries
- to run a ranch and lead a
- good wholesome life.
- Latenight

12:15

- Movie: Cry Uncle

12:20

- Movie: Twelve Plus
- One

12:25

- Movie: A
- Nightingale Sang in
- Berkeley Square

12:30

- Late Night with
- David Letterman
- Get Smart
- Star Trek

12:40

- McMillan & Wife

1:00

- Rat Patrol

1:10

- Movie: The Bandit
- Of Zorro (1959). Victor
- Mature, Anthony
- Newley.

1:30

- Here's Lucy
- Love America Style
- News

1:55

- Eyewitness

2:00

- Mary Tyler Moore
- Movie: Marjorie
- Morningstar (1958).
- Gene Kelly, Natalie
- Wood, Ed Wynn. Based
- on the best-selling novel
- by Herman Wouk.
- Joe Franklin
- Mike Douglas

2:10

- Movie: Bustin' Loose

2:18

- Movie: Satan's
- School For Girls (1973).
- Roy Thinnes, Kete
- Jackson, Pamela
- Franklin.

2:30

- Millionaire

3:00

- Movie: El Paso
- (1949). John Payne, Gail
- Russell. A young lawyer
- attempts to restore peace
- and order to a
- corruption-ridden town.
- Movie: The Third
- Secret (1964). Stephen
- Boyd, Jack Hawkins. A
- psychanalyst's daughter
- tries to find her father's
- murderer.

3:05

- News

3:40

- Bisarre

3:47

- Movie: High On A
- Rainbow (1968). June
- Allyson, Broderick
- Crawford.

3:50

- Movie: Stir Crazy

4:30

- Let's Make a Deal

4:45

- Left-a-Thon

5:00

- Biography

5:30

- Morning Stretch
- Open Mind
- Left-a-Thon

**Fri., Apr. 2**

6:00

- News
- Charlie's Angels
- Hawaii Five-O
- Lavender & Shirley
- Dick Cavett
- 3-2-1 Contact
- Brooklyn Magazine
- Movie: Luffy, the
- Dinagaling Lynx
- Movie: Little Johnny
- Jones

6:30 Barney Miller N.J. Nightly News Old Houseworks City Comment	11:30 Basketball: NBA On CBS Tonight Starkey & Hutch Nightline Ironside Saturday Night Movie: State Of The Union (see Thu. 9 p.m.) Captioned News Movie: Nighthawks Movie: Any Which Way You Can Movie: Punishment of Anne	6:30 Bizarre 4:35 Stevie Nicks in Concert 5:00 Best of Groucho 5:30 Underdog Biography Who Says I Can't Ride A Rainbow 5:35 Movie: Zombies on Broadway (1945). Alan Carney, Bela Lugosi. Two press agents try to introduce the real McCoy into a nightclub act. Video Jukebox	8:30 Report To Murphy Carol Burnett Movie: You Only Live Twice (1967). Sean Connery. Astro-American Perspectives Movie: Nighthawks 9:00 M*A*S*H Merv Show Bornstein/Beethoven Life On Earth Humanities Through the Arts Movie: Eyewitness Movie: American Pop 9:30 Making The Grade American Story 10:00 Lou Grant Shirley Martin's Best Show Ever News From The Ashes... Necropsis Today Creativity with Bill Moyers Japan: Living/Changing Tradition Movie: My Bloody Valentine 10:15 Movie: King of the Mountain 10:30 News Fast Forward Understanding Human Behavior 11:00 News M*A*S*H Benny Hill Honeymooners Nicaragua Update L.I. Newswatch Humanities Through the Arts Movie: Carry On Movie: Allegro Non Troppo 11:30 Quincy Best of Carson Starkey & Hutch Nightline Ironside Saturday Night Dick Cavett Captioned News American Story 11:45 Movie: The Earthling Movie: Star Trek 12 MIDNIGHT Movie: El Greco (1966). Mel Ferrer, Rosanna Schiaffino. Middletown Late Night Japan: Living/Changing Tradition 12:30 Late Night with David Letterman Get Smart Movie: Five Blooded Graves (1969). Jim Davis, Scott Brady. Western gunman seeks out a vicious murderer. Star Trek 12:40 Columbo 12:45 Movie: Any Which Way You Can 1:00 Rai Patrol 1:30 Here's Lucy
6:45 News from City Hall 7:00 News M*A*S*H You Asked For It Ironside Nightly Business Report Over Easy From Jumpstreet Real Detective: The Speck Case 7:30 In Search of... The Lincoln Conspiracy Special: The Championship Miller Time For Sports: Yankees & Mets '82 That's Hollywood Entertainment Tonight News MacNeil/Lehrer Report L.I. Newswatch South by Northwest 8:00 Dukes of Hazard NBC Magazine Benson Soccer: Arrows vs. Baltimore Blast Movie: Five Million years to Earth (1963). Eleanor Keir, Barbara Shelley. A time capsule, unearthed in London, is found to contain clues to an ancient Martian invasion. Washington Week in Review Julius Wechter And the Baja Marimba Band's Beck The Land Where The Blues Begun Nobody's Perfect Movie: Nighthawks Movie: Star Crazy 8:30 Carol Burnett Open All Night Wall Street Week 9:00 Dallas Movie: Let's Do It Again (1975). Sidney Poitier, Bill Cosby, Jimmie Walker. Merv Show Phoenix Creativity With Bill Moyers Movie: Wabash Avenue (1949). Betty Grable, Victor Mature. To be announced Movie: Just a Gigolo 9:30 Inside Story Movie: The Earthling 10:00 Falcon Crest News Strike Force Apple Polishes The New Immigrants Two Top Bananas Rod Stewart 10:30 N.Y. Report Land Of The Cool Sun 11:00 News M*A*S*H Benny Hill Honeymooners	12 MIDNIGHT Fridays Late Night 12:30 SCTV Network America's Top Ten Movie: Children of a Damned (1964). Ian Hendry, Barbara Ferris. Precocious deadly children struggle for power in this interminable movie. Star Trek 1:00 Sha Ne Ne Movie: 7 Blows of the Dragon 1:15 Movie: The Secret of Scandal Island Movie: From Hell to Victory 1:30 Love American Style Movie: Spencer's Mountain (1963). Henry Fonda, Maureen O'Hara. News Movie: Killing Kind 2:00 Movie: The Bliss of Mrs. Blossom (1968). Shirley MacLaine, Richard Attenborough. Mary Tyler Moore Movie: Only the Valiant (1951). Gregory Peck, Barbara Peyton. A hated cavalry officer regains respect of his men by saving off a violent attack by Apache Indians. Joe Franklin Solid Gold 2:30 Millionaire 3:00 Movie: Blackout (1954). Dana Clark, Belinda Lee. A broke veteran accepts a job that involves him in a murder. Mike Douglas Movie: Nobody's Perfect Hammer House 3:30 I Dream of Jeannie Two Top Bananas 3:52 Movie: Honor Thy Father (1973). Rai Vallone, Richard Castellano. 3:55 News 4:00 Hazel 4:30 Abbott and Costello	Mon., Apr. 5 6:00 News Charlie's Angels Howell Fire-O Lavorne & Shirley Dick Cavett 3.2.1 Contact All About TV Movie: Andrews's Raiders Movie: Any Which Way You Can 6:30 Barney Miller N.J. News Woodwright's Shop City Comment 6:45 News from City Hall 7:00 News M*A*S*H You Asked For It Ironside Nightly Business Report Over Easy Rebop Sneak Preview 7:30 Muppets Family Feud All in the Family Day of Disaster Entertainment Tonight News MacNeil/Lehrer Report L.I. Newswatch Varnette's World Race for the Pennant 8:00 Private Benjamin TV Movie: The Kid With The Broken Hair (1981). Gary Coleman, Robert Guillaume, June Allyson. PM Magazine Special: We Dare You Movie: Barabas (1965). Anthony Quinn, Silvana Mangano. Overly long, but still engrossing story of the thief who lived when Christ died. Movie: The Greatest Story Ever Told (1965). Max Von Sydow, Charlton Heston, Jose Ferrer. Story of Jesus from birth to the Resurrection. Part I. Great Performances: Schubert's Mass No. 6 in E-Flat Major Middletown D Is For Daffodil What's Up America Movie: The Formula	Manhattan Cable Television CALL 674-9100 9am - 9pm Mon. - Fri.

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## TELEVISION

8 Love American Style  
9 News  
10 Movie: Night Hawks  
1:35  
2 News  
2:00  
3 Mary Tyler Moore  
4 Best of Midday  
5 Joe Franklin  
6 Mike Douglas

2:18  
7 TV Movie: Death and the Maiden (1973). James Stewart, Bonnie Bedelia.

2:30  
8 Millionaire  
9 News

3:00  
10 Movie: Night with Murders (1993). David Farrar, Nedda Gray. Murder and the black market are interrupted by romance.  
11 Movie: The Spiral Road (1962). Rock Hudson, Gena Rowlands. Dedicated doctor goes to Batavia to fight leprosy.  
12 Movie: A Nightingale Sang in Berkeley Square  
13 Movie: Eyewitness

3:30  
14 Off The Set

3:47  
15 Movie: Strangeland (1966). MacDonald Carey, Barbara Shelley.

4:45  
16 What's Up America

5:30  
17 Focus: New Jersey

### Tue., Apr. 6

6:00  
18 News  
19 Movie: Charlie's Angels  
20 Hawaii Five-O  
21 Laverne and Shirley  
22 Dick Cavett  
23 3-2-1 Contact  
24 Women: NY Edition  
25 Movie: Andrew's Raiders  
26 Movie: Rock Show

6:30  
27 Barney Miller  
28 M.J. News  
29 Victory Garden  
30 City Comment

### Sat., Apr. 3

6:00  
31 Special: "The Antichrist"  
32 Barbeque

6:10  
33 Movie: The Competition

6:30  
34 Sunrise Semester  
35 Agriculture, U.S.A.  
36 Journey To The Center Of The Earth  
37 News  
38 Tom and Jerry

7:00  
39 Patchwork Family  
40 A Better Way  
41 Insight

8:45  
42 News from City Hall  
7:00  
43 3 News  
44 M\*A\*S\*H  
45 You Asked For It  
46 Jefferies  
47 Nightly Business Report  
48 Over Easy  
49 Watch Your Mouth  
50 Red Skelton's Funny Faces

7:30  
51 Muppets  
52 Family Feud  
53 All in the Family  
54 Omni: The New Frontier  
55 Entertainment Tonight  
56 News  
57 MacNeil/Lehrer Report  
58 L.I. Newview  
59 Comments

8:00  
60 Q.D.  
61 Daffy Duck Easter Show  
62 PM Magazine  
63 Happy Days  
64 Basketball: Knicks vs. Atlanta Hawks  
65 Movie: The Greatest Story Ever Told. Concl. (see Mon. 8 p.m.)  
66 Life on Earth  
67 Movie: The Lady Ewa (1941). Barbara Stanwyck, Henry Fonda, Charles Coburn. A bad girl takes advantage of a naive boy. Directed by Preston Sturges.  
68 Captioned News  
69 American Government Survey  
70 Race for the Pennant  
71 Movie: Alice in Wonderland

8:30  
72 The Berenstain Bears: Easter Surprise  
73 Carol Burnett  
74 Joanne Loves Chachi  
75 Tony Brown's Journal

9:00  
76 Movie: Love and Bullets (1978). Charles Bronson, Bill Inland.  
77 TV Movie: Goldie and the Boxer (1979). J.J. Simpson, Melissa Michaelsen.  
78 Mary Show  
79 Three's Company  
80 American Playhouse: Medal of Honor Rag  
81 Masterpiece Theatre: Love in a Cold Climate  
82 It's Everybody's Business  
83 Movie: Just a Gigolo  
9:30  
84 Too Close for

Comfort  
85 Contemporary Health Issues  
10:00  
86 News  
87 Hart to Hart  
88 Nine on N.J.  
89 L.I. Speakout  
90 American Government Survey  
91 Movie: Dirty Tricks  
92 Movie: Tunnelvision

10:30  
93 Nine on N.J.  
94 News  
95 Ransbach  
96 It's Everybody's Business  
97 Movie: The Sex Machine

11:00  
98 3 News  
99 M\*A\*S\*H  
100 Benny Hill  
101 Honeymooners  
102 Dick Cavett  
103 L.I. Newview  
104 Contemporary Health Issues  
105 Movie: Final Cut

11:30  
106 Alice  
107 Tonight  
108 Stinky & Hutch  
109 Nightline  
110 Maude  
111 Saturday Night  
112 Movie: The Lady Ewa (1941). Barbara Stanwyck, Henry Fonda, Charles Coburn. A bad girl takes advantage of a naive boy. Directed by Preston Sturges.  
113 Captioned News  
114 American Government Survey  
115 Race for the Pennant  
116 Movie: Alice in Wonderland

12 MIDNIGHT  
117 WKRP in Cincinnati  
118 Fantasy Island  
119 Racing from Reckless  
120 Let's Enight  
121 Movie: Buttin' Loose

12:30  
122 McCloud  
123 Late Night with David Letterman  
124 Get Smart  
125 Movie: The Sword of Monte Cristo (1951). George Montgomery, Paula Corday. Unscripted adventure story of a woman who finds the legendary sword.  
126 Star Trek  
127 Movie: Hangar 18

1:00  
128 Rat Patrol  
1:10  
129 Movie: The Best of Everything (1959). Hope Lange, Stephen Boyd.  
1:30  
130 Har's Lucy  
131 Love American Style  
132 News

1:45  
133 Movie: Twelve Plus One

2:00  
134 Mary Tyler Moore  
135 Movie: Toward the Unknown (1956). William Holden, Lloyd Nolan. A rocket pilot tries to regain the lost confidence of his men.  
136 Joe Franklin  
137 Mike Douglas

2:23  
138 TV Movie: The Legend of Lizzie Borden (1975). Elisabeth Montgomery, Ed Flanders.

2:30  
139 Millionaire

3:00  
140 Movie: The Amsterdam Affair (1967). William Marlowe, Pamela Ann Davy. A novelist is accused of killing his girlfriend.  
141 Movie: The Outsider (1967). Darren McGavin, Sean Garrison. An ex-con turns private eye.  
142 Movie: Happy Birthday to Me

3:30  
143 Movie: The Postman Always Rings Twice

3:35  
144 News

4:19  
145 Movie: The Great Niagara (1974). Richard Boone, Michael Secks.

4:50  
146 Movie: Dirty Tricks

5:00  
147 Best of Groucho

5:30  
148 Biography  
149 Movie: Hangar 18

## Weekend, Apr. 3-4

6:15  
150 Movie: The Cat and the Canary  
6:30  
151 Tarsan/Lone Ranger  
152 Movie: Sherlock Holmes in the House of Fear (1945). Basil Rathbone, Nigel Bruce.  
153 Laverne & Shirley  
154 Music World  
155 Herald of Truth  
156 Electric Company  
157 Mondo Bear

7:30  
158 Rainbow Patch  
159 Superheroes  
160 Wildlife Adventure  
161 Make Peace With Nature  
162 MGM Cartoons

8:00  
163 Popeye and Olive  
164 Flintstones  
165 Car Care Central  
166 Superfriends  
167 Christopher Cloosep  
168 Tom and Jerry  
169 Carrascollendas  
170 Movie: Love Me Or Leave Me

8:15  
171 Movie: The Cat and the Canary  
8:30  
172 Tarsan/Lone Ranger  
173 Movie: Sherlock Holmes in the House of Fear (1945). Basil Rathbone, Nigel Bruce.  
174 Laverne & Shirley  
175 Music World  
176 Herald of Truth  
177 Electric Company  
178 Mondo Bear

9:00  
179 Apple Polishers  
180 Big Blue Marble  
181 Movie: Rogers' Neighborhood  
182 America: The Second Century  
183 Oye Willie

9:30  
184 Bugs Bunny/Road Runner  
185 Kid Super Power  
186 Movie: Sherlock Holmes in the House of Fear (1945). Basil Rathbone, Nigel Bruce.  
187 Laverne & Shirley  
188 Music World  
189 Herald of Truth  
190 Electric Company  
191 Mondo Bear

9:45  
192 Movie: Any Which Way You Can  
10:00  
193 Richie Rich  
194 Dr. Who  
195 Old Time Gospel Hour  
196 News  
197 It's Everybody's



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## TELEVISION

Business  
② Souris  
② Movie: Little Miss  
Marker  
10:30  
② Spider-Man  
② Que Pasa U.S.A.?  
11:00  
② Space Stars  
② Soul Train  
② Fonz  
② Movie: Gulliver's  
Travels (1939). An  
animated cartoon based  
on the book by Jonathan  
Swift.  
② How Haw  
② ② Humanities  
Through the Arts

11:30  
② Blackstar  
② Heathcliff &  
Marmaduke  
11:45  
② Movie: Bedknobs  
and Broomsticks

12 NOON  
② Trollkins  
② Daily-Speedy  
② America's Top Ten  
② Weekend Specials  
② Tennis: World  
Championship  
② This Old House  
② Motor Week  
② American Story  
② Movie: One on One

12:30  
② Tom and Jerry  
② Bullwinkle  
② Portrait of a Legend  
② American Bandstand  
② Movie: The Heroes  
of Telemark (1965). Kirk  
Douglas, Richard Harris.  
A band of resistance  
fighters attempts to  
destroy a heavywater  
plant in 1942.  
② Your Tax Return: The  
Bottom Line Co.  
Improving Your Form  
② Woodwright's Shop

1:00  
② Kravich Koala  
② Movie: The Last Of  
The Mohicans (1936).  
Randolph Scott, Binnie  
Barnes.  
② Sha Ne Ne  
② Robin Hood  
② Highlights Of The  
Westminster Dog Show  
② Japan: Living/  
Changing Tradition  
② Movie: Frontier  
Justice

1:30  
② 30 Minutes  
② News Conference  
② World of Survival

2:00  
② Public Hearing  
② Big Valley  
② Sports Afield  
② Blondie  
② Camera Three  
② Understanding  
Human Behavior  
② Movie: Flash Gordon  
② Movie: The Asphalt  
Jungle

2:30  
② Pizza Hut Basketball  
Classic  
② Sugar Ray Leonard's  
Golden Gloves

3:00  
② Baseball Bunch  
② Movie: Dracula,  
Prince of Darkness.  
(1966). Christopher Lee,  
Barbara Shelley. Two  
couples traveling in  
Eastern Europe story

overnight in Dracula's  
castle. That was their  
first mistake.  
② Movie: The Secret  
War of Harry Frigg  
(1969). Paul Newman,  
Sybil Koscina. Five  
brigadier generals are  
held by the Italians and  
try to escape.  
② Sports America  
② It's Everybody's  
Business

3:30  
② Baseball Preview  
Special  
② Professional Bowlers  
Tour  
② This Week in  
Baseball  
② American Playhouse:  
Northern Lights

4:00  
② Sanford and Son  
② Portraits in Pastel  
② Contemporary Health  
Issues  
② Simon and  
Garfunkle: The Concert  
in the Park  
② Movie: Little Miss  
Marker

4:30  
② Sports Saturday  
② GOLF: Mabiaco Dinah  
Shore Invitational  
② Good Times  
② Antiques XI

5:00  
② Mission Impossible  
② Wide World of  
Sports  
② Outer Limits  
② White Shadow  
② America's Black  
Forum  
② This Old House  
② American  
Government Survey  
② Movie: Toby &  
Koala Bear

5:30  
② Open Mind  
② Quilting  
5:45  
② Movie: The  
Competition

6:00  
② Dave Marsh  
Reporting... Nicaragua  
② News  
② Starkey & Hutch  
② Racing from  
Aqueduct  
② Star Trek  
② New Jersey Show  
② Sneak Previews  
② European Television  
② Movie: One on One

6:30  
② ② ② News  
② Wild Kingdom  
② Fast Forward  
② Lawmakers  
② Movie: Hangar 18

7:00  
② News  
② Prime of Your Life  
② 6 Million \$ Man  
② The Rapid  
Development Force:  
Ready Or Not  
② Chronicle  
② Dance Fever  
② Inside Albany  
② Washington  
Mainstream  
② Righteous Apples  
② Fantastic Animation  
Festival

7:30  
② 2 On The Town  
② Look at Us  
② Agronomy and Co.  
② Solid Gold  
② Lawmakers  
② Inside Albany  
② Up and Coming



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## TELEVISION

- 8:00  
 ② Walt Disney  
 ③ One of the Boys  
 ④ Movie: God Is My Co-Pilot (1945). Dennis Morgan, Raymond Massey.  
 ⑤ T.I. Hooker  
 ⑥ Hockey: Rangers vs. Hartford Whalers  
 ⑦ Movie: The Lady Eve (see Tue., 11:30 p.m.)  
 ⑧ All Creatures Great and Small  
 ⑨ Jam At The Maintenance Shop  
 ⑩ Movie: Any Which Way You Can  
 ⑪ Movie: The Postman Always Rings Twice
- 8:30  
 ① Chicago Story  
 ② Baseball: Yankees vs. Montreal Expos  
 ③ Movie: The Postman Always Rings Twice
- 9:00  
 ① Movie: Stand By Your Man (1981). Annette O'Toole, Tim McIntire.  
 ② Love Boat  
 ③ Bridehead Revisited  
 ④ Movie: Final Cut
- 9:30  
 ① N.Y.U. Broadcast Lab
- 9:40  
 ① Movie: Topper (1937). Cary Grant, Constance Bennett, Roland Young.
- 10:00  
 ① McClain's Law  
 ② News  
 ③ Perry Como's Easter in Guadalupe  
 ④ Jam at the Maintenance Shop  
 ⑤ Great Performances: Bridehead Revisited  
 ⑥ Movie: Texas Lightning
- 10:10  
 ① Movie: Ordinary People
- 10:30  
 ① Black News  
 ② Music World
- 11:00  
 ① ② ③ News  
 ④ Movie: A Star is Born (1953). Judy Garland, James Mason.  
 ⑤ Paul Hogan  
 ⑥ To Be Announced  
 ⑦ Movie: American Pop  
 ⑧ Movie: Beyond Evil
- 11:15  
 ① News
- 11:20  
 ① Sneak Previews
- 11:30  
 ① Saturday Night Live  
 ② Harness Racing from Yonkers.
- 11:35  
 ① Bizarre
- 11:45  
 ① Sportspeople  
 ② Movie: MacKenna's Gold (1969). Gregory Peck, Omar Sharif.
- 11:50  
 ① Dick Cavett
- 12 MIDNIGHT  
 ① Flo and Eddie  
 ② Championship Wrestling  
 ③ Streets of San Francisco
- 12:05  
 ① Movie: Final Conflict

- 12:10  
 ① Matinee at the Bijou
- 12:25  
 ① Movie: Fort Apache, the Bronx
- 12:45  
 ① Movie: High Heels
- 1:00  
 ① News  
 ② Kenny Everett Video  
 ③ Movie: Witchas Mountain (1975). Patty Shepard, John Cullari.  
 ④ Twilight Zone  
 ⑤ Movie: Screamers
- 1:07  
 ① Movie: Norwood (1970). Glen Campbell, Kim Darby.
- 1:15  
 ① Movie: Manu Manu (1952). Errol Flynn, Ruth Roman. Gangland treasure hunt.
- 1:30  
 ① Rock Concert  
 ② News
- 1:55  
 ① Movie: One on One
- 2:00  
 ① Movie: Blood Alley (1955). John Wayne, Laura Bacci, Anita Ekberg.  
 ② Movie: I Saw What You Did (1965). Joan Crawford, John Ireland.
- 2:15  
 ① Movie: The Young Land (1959). Pat Wayne, Dan O'Herlihy.
- 2:30  
 ① Movie: Flash Gordon
- 2:45  
 ① Movie: How to Succeed With Sex
- 3:00  
 ① Mary Tyler Moore
- 3:01  
 ① Movie: The UFO Incident (1975). James Earl Jones.  
 ② Movie: Carry On Cleo (1965). Amanda Barrie, Sidney James.
- 3:15  
 ① News
- 3:30  
 ① News  
 ② Best of Groucho
- 3:35  
 ① Movie: The Postman Always Rings Twice
- 4:00  
 ① Hazel
- 4:05  
 ① News
- 4:20  
 ① Movie: Ordinary People
- 4:30  
 ① Abbott and Costello
- 5:00  
 ① Best of Groucho
- 5:40  
 ① Movie: Texas Lightning
- Sun., Apr. 4
- 6:00  
 ① Straight Talk  
 ② I Dream of Jeannie
- 6:30  
 ① Arts of Asia  
 ② Time for Timothy

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# TELEVISION

**2** News  
**3** Christopher Closeup  
**4** Those Fabulous Clowns  
**6:45**  
**7** Davey and Goliath  
**7:00**  
**8** Mighty Mouse/Hackle & Jockle  
**9** Bobop  
**10** Kenneth Copeland  
**11** Faith for Today  
**12** Church Growth International  
**13** Robert H. Schuller  
**14** Sesame Street  
**7:30**  
**8** Drak Pack  
**9** Carroscopias  
**10** This Is the Life  
**11** Viewpoint on Nutrition  
**12** Movie: The Jazz Singer  
**13** Movie: Bedknobs and Broomsticks  
**8:00**  
**9** Mr. Moon's Magic Circus  
**10** Twice A Woman  
**11** Jimmy Swaggart  
**12** Christopher Closeup  
**13** Nine on N.Y.  
**14** Frederick K. Price  
**8:30**  
**9** Way to Go  
**10** Here's Lucy  
**11** Insight  
**12** Day of Discovery  
**9:00**  
**10** Sunday Morning  
**11** Wonderama  
**12** Today's Black Woman  
**13** Oral Roberts  
**14** Old Time Gospel Hour  
**15** Mister Rogers' Neighborhood  
**16** America: The Second Continent  
**17** American Government Survey  
**9:30**  
**10** The Teen Show  
**11** Page Seven  
**12** Point of View  
**13** Wall Street Week  
**14** Movie: Kramer vs. Kramer  
**10:00**  
**11** Positively Black  
**12** Woody and Friends  
**13** We're Movin'  
**14** Mass  
**15** Doctor Snuggles  
**16** New Jersey Show  
**17** It's Everybody's Business  
**18** Contemporary Health Issues  
**19** Movie: Chapter Two  
**10:30**  
**11** Louis Rukeyser's Business Journal  
**12** First Estate  
**13** Kids Are People, Too  
**14** That's the Spirit  
**15** Tom and Jerry  
**11:00**  
**12** For Our Times  
**13** Palm Sunday With the Disciples of Christ  
**14** Movie: Doctor Doolittle (1967). Rex Harrison, Samantha Eggar.  
**15** Davey and Goliath  
**16** F Troop  
**17** Top of the World  
**18** Humanities Through the Arts  
**19** It's Everybody's Business  
**11:30**  
**12** Face the Nation  
**13** This Week With David Brinkley  
**14** Rex Humbard  
**15** Movie: The Wintful Widow of Wagon Gap

**(1948).** Bud Abbott, Lou Costello  
**12** Great Decisions '82  
**13** International Figure Skating from Peking  
**12 NOON**  
**1** Newsmakers  
**2** News Forum  
**3** Robert Schuller  
**4** Soccer Made in Germany  
**5** Victory Garden  
**6** Understanding Human Behavior  
**12:30**  
**1** Public Hearing  
**2** Meet the Press  
**3** Directions  
**4** Old Housewives  
**5** Jonathan Winters/Debbie Reynolds  
**1:00**  
**1** Basketball: NBA On CBS  
**2** What Shall We Do About The Children?  
**3** Like It Is with Gil Noble  
**4** Baseball: Mets vs. St. Louis Cardinals  
**5** Movie: Wild and Wonderful (1964). Tony Curtis, Christine Kaufmann.  
**6** Bernstein/Beethoven  
**7** Washington Mainstream  
**8** Japan: Living/Changing Tradition  
**9** Barefoot in the Park  
**10** Left-Thon  
**1:30**  
**1** Inside Albany  
**2:00**  
**3** To Bear Witness  
**4** Movie: Hello Dolly (1969). Barbara Streisand, Walter Matthau.  
**5** Sportsbeat  
**6** Tarvisio Giving  
**7** American Story  
**8** Movie: Betrayed  
**9** Mine & Minefour  
**2:30**  
**1** NBC SportsWorld  
**2** American Sportsman  
**3** Great Performances: Brideshead Revisited  
**4** Wall Street Week  
**3:00**  
**1** Movie: The Renewal (1978). Dan Haggerty, Patrick Wayne.  
**2** Sports America  
**3** Humanities Through the Arts  
**4** Movie: Coast to Coast  
**3:30**  
**1** U.S.A. vs. the World in Olympic Sports  
**2** Movie: When Worlds Collide (1951). Barbara Rush, Richard Derr.  
**3** Movie: Tribute  
**4:00**  
**1** Gold: Dinah Shore Invitational  
**2** New York & Co.  
**3** Metinee at the Bijou  
**4** Washington Week in Review  
**5** Scrambled Feet  
**4:30**  
**1** Wide World of Sports  
**2** Movie: Hud (1963). Paul Newman, Patricia Neal, Melvyn Douglas.  
**3** Tony Brown's Journal  
**4** Wall Street Week  
**5:00**  
**1** Starsky & Hutch  
**2** Hardy Boys/Nancy Drew Mysteries  
**3** Creativity with Bill Moyers  
**5:30**  
**1** Firing Line  
**2** Checking It Out  
**5:45**  
**1** Movie: The Jazz Singer  
**2** Movie: Bedknobs and Broomsticks  
**6:00**  
**1** News  
**2** Movie: Support Your Local Sheriff (1969). James Garner.  
**3** Oral Roberts Special  
**4** The Winning Edge  
**5** All About TV  
**6** Woody Woodpecker  
**7** Movie: Allegro Non Troppo  
**6:30**  
**1** News  
**2** Life on Earth  
**3** Brooklyn Magazine  
**7:00**  
**1** 60 Minutes  
**2** Father Murphy  
**3** Inside America  
**4** Entertainment This Week  
**5** Solid Gold  
**6** Swingin' the Blues  
**7** Movie: Manhattan  
**7:30**  
**1** Fast Forward  
**2** Tony Brown's Journal  
**8:00**  
**1** Archie Bunker's Place  
**2** CHiP  
**3** Special: Catholic Television  
**4** Today's FBI  
**5** Edward the King  
**6** Nore  
**7** Bernstein/Beethoven  
**8** Jam At The Maintenance Shop  
**9** Movie: Kramer vs. Kramer  
**10** Movie: Chapter Two  
**11** Movie: Jade Claw  
**8:30**  
**1** One Day at a Time  
**9:00**  
**1** Alice  
**2** Movie: Meekballs (1979). Bill Murray, Kate Lynch.  
**3** Movie: Shout At The Devil (1976). Bogart Moore, Lee Marvin, Barbara Parkins.  
**4** It Is Written  
**5** Lawrence Walk  
**6** Masterpiece Theatre: Love in a Cold Climate  
**7** Movie: A Study in Scarlet (1953). Reginald Owen.  
**8** Personal Problems  
**9** Movie: This Is Elvis  
**9:30**  
**1** Special: The American Film Institute Salute To Frank Capra  
**2** World Tomorrow  
**10:00**  
**1** News  
**2** Jimmy Swaggart  
**3** The Wine O'Clock News  
**4** Movie: Str. Crazy  
**5** Movie: Thiel  
**10:30**  
**1** Sports Extra  
**2** Movie: The Godfather  
**3** From the Editor's Desk  
**4** To The Manor Born  
**5** Movie: The Chant of Jimmie Blacksmith  
**11:00**  
**1** News  
**2** Off the Set  
**3** Morecambe and Wise

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# NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 442

BY MARY ANN MADDEN

*Who twice looks toward heaven and gapes  
at the rain  
Resembles a turkey with beans for a brain.*

Above, rhyme time. Competitors are invited to compose a rhyming aphorism the meaning of which is as obvious as a snake.

Results of Competition 439, in which you were asked for brief descriptions of all-too-inevitable scenes from specific genres of film.

Report: Dracula movies. 007 movies. Westerns. Easterns. Southern. Science-fiction movies. Japanese cut-out-monster movies. Bruce Lee movies. The kids putting on a show in the barn. Indians vs. cavalry with the wagons in a circle. Spacecraft in the desert upside down. Lassie to the rescue. Biblical spectacles. Early Roman pagan spectacles. Prehistoric spectacles. Speaking of which, I wish more of you would type, or at least print. Some handwriting is very small indeed. Or merely illegible.

First Prizes of two-year subscriptions to "New York" to:

Woman discovers that the man she lives with is a psychotic killer. She immediately (1) tells him that she knows and she is going to call the police; (2) gives all the servants the night off, and (3) takes a shower.

M. L. Calabro, N.Y.C.

Prizefighter is knocked down in ring and referee counts "6, 7, 8..." Fighter (1) flashes back to tenement rooftop with boy and girl looking out over city; (2) looks at manager in corner, catches flicker of pleasure; and (3) suddenly realizes that his people are going for the price on Wilson.

Dr. Richard Burke, Ho-Ho-Kus, N.J.

The telephone rings in a couple's bedroom late at night. The man answers and a voice says, "I'm going to kill you." He (1) immediately asks "Who is this?," (2) tells his wife it was a wrong number, and (3) puts the phone back on the hook so the guy can call later to repeat the message.

Howard Baldwin, Palo Alto, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

Night: Victorian street lamps can barely be

seen in the London fog as (1) heavy man's shoes step slowly along sidewalk, and young woman, shopgirl, or prostitute runs, face fearful; (2) footsteps approach, she panics and runs straight into tall figure in shadows—close-up of hand clutching purse, glove falling to gutter; and (3) bobby wearing helmet blows three shrill blasts on police whistle.

Oliver M. Neshamkin, M.D., N.Y.C.

Safari guide (1) is angry at having a woman along because (a) women slow up an expedition and/or (b) cause trouble; (2) changes his mind after she (a) saves his life by killing (with one shot) a snake that was about to drop on him, or (b) performs skillful emergency surgery on a bearer. (3) Fadeout: Arms entwined, they laugh together at the antics of a monkey.

Nancy Joline, Huntington, N.Y.

A man wrongly accused of murder arrives at the penitentiary. On the first day in the yard he (1) organizes a softball team, (2) has a fight with the lifer who runs things, and (3) breaks out in the first laundry truck.

Anna Lambiase, Brooklyn

And Honorable Mention to:

In a medieval setting, (1) someone is seen writing with a quill pen, (2) a mysterious knight dressed in black appears for the tournament, and (3) the king confers knighthood on a brave young squire.

Joel Crystal, Scarsdale, N.Y.

A museum tour guide describes the world's largest diamond, which is displayed on a pedestal behind an impenetrable electronic screen, and in the crowd we see (1) a tall, lean man in a navy blazer affecting a bored air; (2) a short, bald man with a moustache intently studying the tall, lean man; and (3) a boy of six blowing and stretching out his bubble gum.

Ruth Migdal, Brooklyn

Man backs his car into parking space precisely as woman noses her car into same

space. During heated argument, someone else takes the space. Each angrily blames the other. In subsequent scene, (1) (a) the man, a lawyer trying his first case, discovers that the woman is the judge or (b) the woman, a lawyer trying her first case, discovers that he is the judge; (2) (a) the woman, applying for a job, finds that he is her prospective employer or (b) the man, applying for a job, etc., etc.; or (3) they realize that each has driven off in the other's car.

Ira Avery, Stamford, Conn.

A disabled sub lies on the ocean floor, buffeted by depth charges exploding close by. Its captain (1) releases ballast water and shoots clothing, life jackets, and available bodies out through the torpedo tube; (2) warns the crew to remain silent as a boatswain drops a wrench; and (3) confesses a personal secret to his exec.

similarly: Jim Warren, Moreland Hills, Ohio;  
Oscar Weigle, Whiteside, N.Y.

Zogora rests a weary claw upon the ruins of the Triborough Bridge and (1) looks around, which involves 38 distinct head movements; (2) swallows a Titan missile launched at the soft spot under his chin; and (3) slurs up the East River and keels over backwards, at last ridding the world of his evil force but flattening everything from Long Island City to Maspeth.

Bill Jaker, Morgantown, Pa.

Prehistoric beast chases hero and heroine through jungle and (1) another man is chomped by the beast, (2) heroine twists her ankle and falls as beast approaches, and (3) hero grabs her from jaws and carries her to safety.

Brian Plante, Staten Island, N.Y.

Private detective, hired to find missing husband, (1) has his cigarette lit for him by strange exotic woman in bar, (2) opens at least one double-locked door with a single kick, and (3) engages in grappling fight during which gun is dropped and kicked across floor to a female accomplice.

David English, Somerville, Mass.

Kindly old doctor in farmhouse says, (1) "More hot water, please"; (2) "Pew, we had a close call there"; and (3) "Congratulations, Efram, you're the father of twins, mother and sons doing fine. Why, I remember bringing you into the world, and your father before you, and..."

John W. Tomlinson, N.Y.C.

Students take over dean's office protesting required courses, and (1) "with it" English professor smokes pot with his students in the lounge, and (2) daughter of college president has an affair with English professor.

Douglas Monaghan, Floral Park, N.Y.

American agent infiltrates government of Eastern European country, where (1) he

goes completely undetected because he speaks the same heavily accented English as all the natives; (2) he is immediately granted a Cabinet appointment and access to classified papers; and (3) he falls in love with the gorgeous daughter of the president, resulting in assorted conflicts, ironies, narrow escapes, and a dramatic parting.

Don Hauptman, N.Y.C.

Scène: Un homme et une femme à la gare. Il dit au revoir et part. Elle (1) attend un train et regarde une petite fille jouant avec un ballon rouge; (2) achète un parapluie et demande un taxi pour Cherbourg; ou (3) écrit une lettre et alors coupe son bras avec une lame de rasoir. (Lointain, un loup se lamente.)

Bobby J. Ward, Raleigh, N.C.

Sheriff's office in Midwestern town, 11 P.M.: Six teenagers dash in, claiming they just witnessed the landing of a space ship outside of town. The sheriff (1) raises eyebrow, sneers, and glances back at deputy, who suddenly pretends to be filing as he suppresses laughter; (2) says, "It's too late for you kids to be out anyway. Why don't you run on home before I call your parents?"; or (3) takes out his gun, checks it leisurely while cracking his chewing gum, and says, "I'll go take a look. But if this turns out to be one of your pranks..."

Melody Bunting, N.Y.C.

Old man unlocks door to small room in east wing of castle. When his eyes become accustomed to the light, he notices in the corner near the window (1) his old rocking horse; (2) his old nanny, now a skeleton of her former self; or (3) his old sweetheart who he promised to marry fifty years ago and then jilted. She sits there with a bazooka in her hands.

Bob Burke, N.Y.C.

Young top lieutenant joins British unit and (1) the colonel knew his father; (2) he shows cowardice in battle but (3) endures torture and dies heroically to save the regiment.

Charlie Phalen, N.Y.C.

Stranger rides into town, hitches horse to post in front of saloon, walks in, and (1) orders a sarsaparilla; (2) has shoot-out with bad guy; (3) falls for barmaid, is made sheriff, and breaks into song.

similarly: John Falza, N.Y.C.;

David I. Warren, Chagrin Falls, Ohio

An incompetent and avaricious (a) engineer, (b) boss's son-in-law, or (c) public official ignores the fervent pleas of the hero and (1) uses inferior building materials, (2) cuts back on safety measures, or (3) refuses to alert the public, thus endangering the lives of (a) the engineer's child, (b) the boss's daughter, or (c) the population of California.

Jay Larkin, N.Y.C.

Zany hero, followed by zealous "good guys" (C.I.A. or F.B.I. agents, or detectives) (1) rushes into lobby of (a) hotel, (b) airport, or (c) train station, picks up the "wrong" suitcase, identical to his, and is then also pursued by clumsy "bad guys" (spies, foreign agents, or gangsters); (2) fumbling "bad guys," chasing hero with suitcase, which is quickly falling apart, upset fruit vendor's

stand and are showered with cascading melons as they chase the hero down the escalator; and (3) Jill St. John looks on in disbelief.

Jack Ryan, N.Y.C.

Girl babysits with boyfriend in parents' bedroom. Boyfriend goes downstairs to get beer and does not come back. Girl (1) goes down and looks in pantry to find boyfriend hanging on a hook; (2) goes downstairs and finds child hanging in pantry, boyfriend in fridge; or (3) goes down and finds Saltines in pantry, egg salad in fridge, and six-pack and boyfriend gone. Scary music throughout.

Nancy Friedman, Omaha, Nebr.

Young, vibrant, and beautiful 1980s woman (divorcée optional) (1) has good social interactions, especially including a healthy sex life; (2) advances in successful career due to strong, independent, assertive nature; and (3) is murdered.

Lou Stellato, Hoboken, N.J.

Promising young politician is surprised on the eve of election to learn that (1) his gay college roommate, whom he once kissed goodnight on a dare at a beer bust, has just arrived in town; (2) his weak brother-in-law and campaign manager is wanted for forgery in four southern states; or (3) his fashionable wife of nearly a decade is an ex-convict.

Leonhard Dowty, N.Y.C.

sp. mention: Marc Rambeau, N.Y.C.

A wife, packing bags, says, (1) "I'm leaving you (a) for someone else, (b) to pursue my career, or (c) to find myself; (2) I'm taking (a) the children, (b) the car, or (c) the books on est; and (3) remember that (a) I'll always love you, (b) the plants need to be watered, or (c) I'll be at the Club Med in Martinique if you need me."

P. M. Kranz, N.Y.C.

As cop car pursues getaway car through the city streets at 80 miles per hour, (1) an old woman carrying a sack of groceries and a young woman pushing a baby carriage try to cross the street, (2) a pick-up truck loaded with crates of live chickens is tipped over at an intersection, and (3) a motorcycle flies, in slow motion, through a plate-glass window and into a crowded restaurant.

Alvin Easter, Minneapolis, Minn.

Man and woman meet, fall in love and are separated, and (1) although an immense battle is taking place in their country, they find each other again while riding on public transportation; (2) they walk across vast expanses of (a) frozen tundra or (b) parched desert, and then fall into each other's arms; or (3) many years later they pass in a bar in Paris without even a backwards glance, all memories gone. In all places, hideously loud theme music.

Ava Sterling, N.Y.C.

Competition Rules: One entry only should be sent to Competition Number 442, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 9. Editor's decisions are final, and all entries become the property of New York. First-place winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 3 issue. Out-of-town postmarks are given three days' grace. Postcards only.



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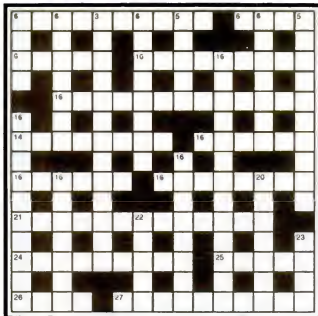
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# 'SUNDAY TIMES' OF LONDON CROSSWORD

## Across

- 1 Fifty in a province go on a journey to discover mineral. (10)
- 6 In case it is cold I should like something to eat. (4)
- 9 It is found in the sea and goes right inside what is found underground. (5)
- 10 In the disposal of capital inland Revenue is predatory. (9)
- 12 Shuffle along and train for the race. (5, 8)
- 14 Fighters who give thanks before a party in war. (8)
- 15 Creatures which increase but do not multiply. (6)
- 17 Girl in a tale about a donkey. (6)
- 19 Crazy as a caught animal set free. (8)
- 21 Strange men do couple with it for coppers. (7, 6)
- 24 It is like father to tease us with delicacy. (9)
- 25 May be put back in smarter uniform to give experience. (5)
- 26 Painful return of love. (4)
- 27 Cards in preparation as two are joined together. (4, 2, 4)



## Down

- 1 Food makes one start on fresh course. (4)
- 2 Honest but not grand. (7)
- 3 Drink from Brandt Ltd. (4, 3, 6)
- 4 A rapidly integrating craftsman. (8)
- 5 Girl who is less than ordinary. (5)
- 7 It is used in service to make one angry. (7)
- 8 A man cunning about breaking the spell feebly. (10)
- 11 Gaul's situation in the Football League? (5, 8)
- 13 Not much money, so may give Alan two thousand less. (5, 5)
- 16 Eccentric swallowed river and drank freely. (8)
- 18 Sportsman who has run pets. (7)
- 20 Division of foot needed when artillery follows wrong cause. (7)
- 22 Belief in the reverse of a claim to divinity. (5)
- 23 Curve produces second-class finish. (4)

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## 'UPSA-DOOZY': CUE CROSSWORD / By Maura B. Jacobson

### Across

- 1 Indira's dad
- 6 Pre-coll. school
- 10 San. Dept. pickup
- 15 Character in "What's Happening"
- 18 Become frosted
- 19 Artifice
- 20 Biblical prophet
- 21 Shade of green
- 22 Puncture
- 23 Not taken in by
- 24 Bridge seats
- 25 Slithery slayers
- 26 Fragmentize
- 28 Dill, old style
- 29 Family insignia
- 30 Blockade
- 31 Polygraph findings
- 33 Fanatic
- 35 False fronts
- 37 Uhlán's weapon
- 39 Part of a serial
- 42 "A Bell for —"
- 43 "Message" shirt
- 45 "Rosenkavalier"
- 46 Powerful explosive
- 47 Off one's feed
- 48 Hair tendril
- 50 Viet —
- 51 Massage
- 52 Lok's daughter
- 53 Wears the crown
- 55 Courtroom words
- 57 Having knobs
- 59 Term for a worm
- 60 Borgnine
- 61 Melville adventure
- 63 Alt.
- 64 C.I.A.'s predecessor
- 65 Catch on
- 66 Reason for this confusion
- 69 And others: abbr.
- 71 Dye receptacle
- 73 Altar locale
- 75 Verne captain
- 76 Comparison-shops
- 79 — du lieber
- 80 Getting one's goat
- 82 Quick to learn
- 84 Secluded path
- 86 Jackie's sister
- 87 Airport-tower workers: abbr.
- 88 Of the dawn
- 89 Moslem priest
- 91 RR stop

- 92 Moral philosophies
- 94 Flop
- 95 —fi
- 96 Basketry twig
- 98 Pedicure site
- 100 Tall-clown's prop
- 102 Comatose states
- 104 Parading properly
- 106 — about
- 107 Flax product
- 108 Seaweeds
- 110 One of the Ladds
- 112 Cardinal's cap
- 114 Siamese coin
- 115 Full-grown
- 116 Samoan capital
- 117 Rubber city

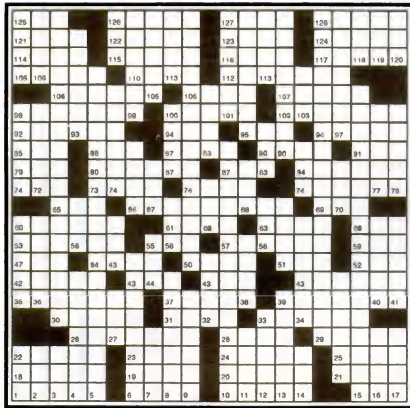
- 121 Ceremonial act
- 122 Fistfight
- 123 Work at the bar
- 124 "With this ring — wed"
- 125 Personal tags, for short
- 126 Busybody
- 127 Cooperstown's Roush, et al.
- 128 Not any person

### Up

- 1 Beak
- 2 Medieval shield
- 3 L.B.J. beagle

- 4 Kind of dressing
- 5 Sandy Dennis film, 1967
- 6 Makes objection to
- 7 Littlest of a litter
- 8 Actress Parsons
- 9 City in Illinois
- 10 Bronowski P.B.S. series
- 11 Equine color
- 12 Enough: Fr.
- 13 Sofa of a sort
- 14 Isn't out of
- 15 Meet the challenge
- 16 Elec. units
- 17 Say in fun
- 21 Vocalist Julius

- 27 Have another birthday
- 29 "Sound of Music" song
- 30 Tempting Everest
- 32 Within: prefix
- 34 "Comes — in the day's occupations"
- 35 Savor-
- 36 Freud's colleague
- 38 Therefore
- 40 Activists
- 41 Immigrants' island
- 44 Final
- 49 Ending with novel or violin
- 50 Winning
- 51 Partner of rock
- 54 Order to Dobbins
- 56 "Le Coq —"
- 58 Antique auto
- 62 Barcelona bravo
- 66 Poses questions
- 67 Noted architect
- 68 Alley of the comics
- 70 Sesame
- 71 Gentleman's gentleman
- 72 Vinegar: comb. form
- 74 Berliner's toast
- 76 Kegler's gp.
- 78 Log in
- 78 Name on the world's tallest building
- 81 Buntline and Calmer
- 83 Twitch
- 88 Server's edge, informally
- 90 Deceives
- 92 Congenital
- 95 Like a tiger
- 97 Reprove
- 99 Hard to lift
- 101 Lung-shaped
- 103 — for fat
- 105 Outermost planet
- 108 Hillside dugout
- 109 — back (unflappable)
- 111 Type of saxophone
- 113 Marmalade ingredient
- 115 Onager
- 118 Greek letter
- 119 Vintner's prefix
- 120 Born





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